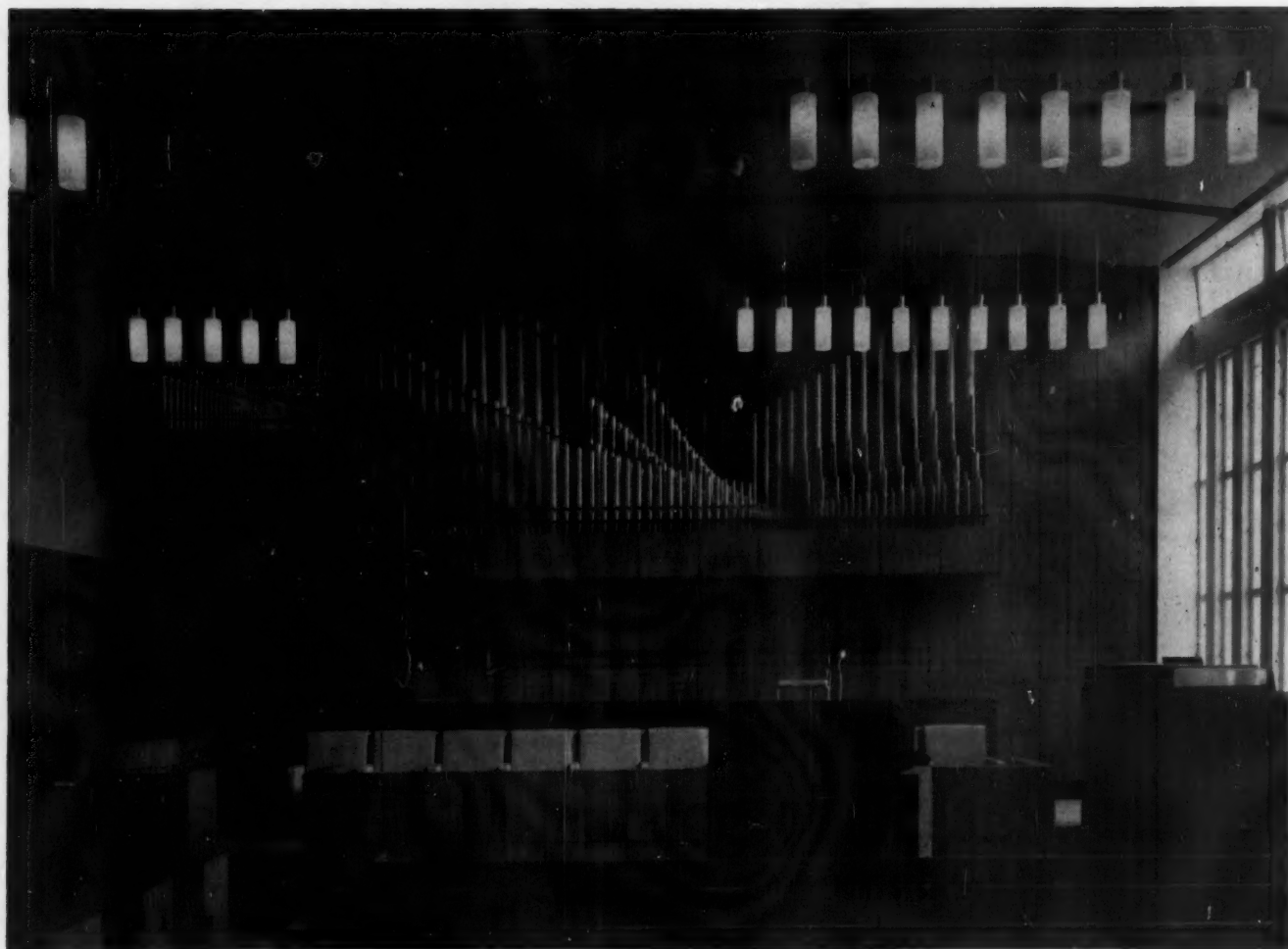
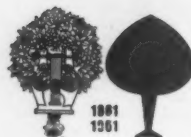


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OCTOBER 1961

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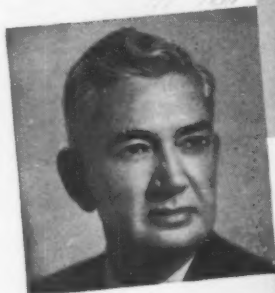
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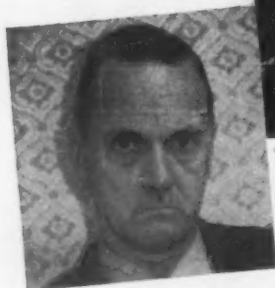
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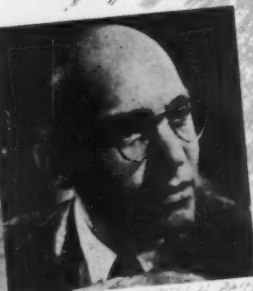
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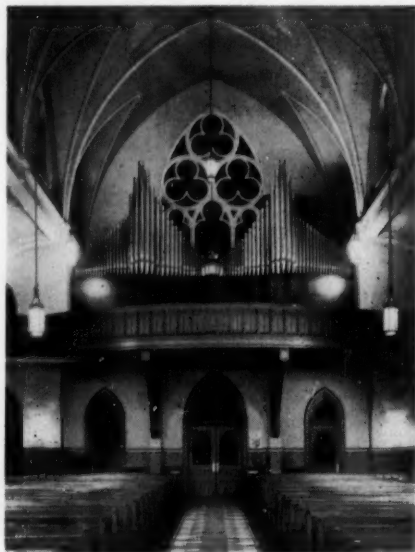
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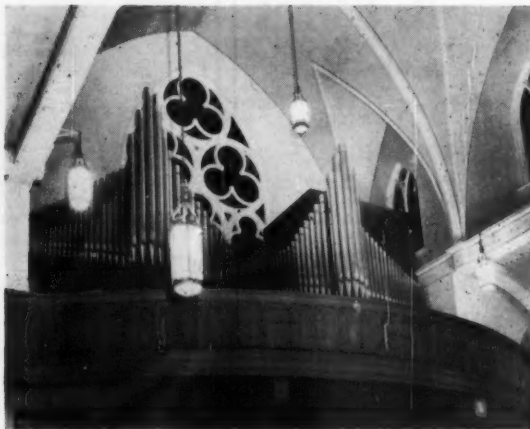
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Vol. 44

October 1961

No. 10

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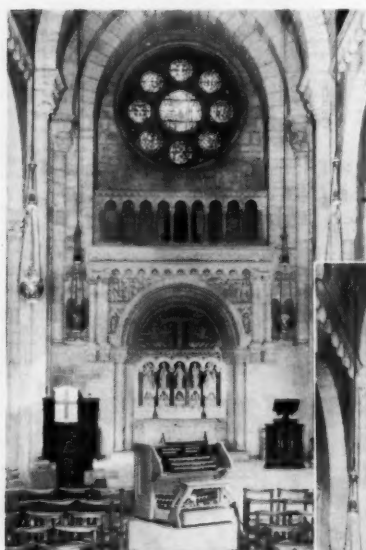


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# You, the Reader

## AUGUST COVER PHOTO

TAO:

The picture on the August cover is accurate only in that it is on the stage of one of the halls in the Moscow Conservatory. The organ was built by Firma Schuke in Potsdam. I have the stoplist and other data, and the builder shared with me a number of stories of its construction and installation.

Otto Hofmann  
Austin, Texas

■ TAO appreciates this information from organbuilder Hofmann, who will author an extensive article in a future issue of TAO dealing with organs in the East Zone and beyond. Editor

TAO:

I am sure you would like to have this information regarding the cover photograph for the August 1961 issue of TAO. Concerning lecture material that I have prepared this year, I have been corresponding with a number of German organ companies.

The organ shown on your cover was built in 1959 by the firm of Alexander Schuke of Potsdam, East Germany. I have the builder's glossy photo of the instrument, directly from him. The organ has 26 registers, on two manuals and pedal. Slide chests, tracker action.

Isa McIlwraith  
Signal Mountain, Tenn.

## PLANNED OBSOLESCENCE

TAO:

I read your editorial on page 21 of the July 1961 issue of TAO and heartily sympathize with your point of view. We believe that the closest cooperation should be maintained between the planning committee, the minister, the organist, the organ builder, the architect, and the

acoustical consultant during the design of a church.

Too many churches seem to be chosen by planning committees primarily for their unusual architecture, or (at the other extreme) their similarity to other buildings. All of us should continue to express our feelings about the true needs of a church throughout publications like yours.

Leo L. Beranek, President  
Bolt, Beranek and Newman, Inc.  
Cambridge, Mass.

■ We are grateful to Dr. Beranek for the above letter, hope he will be willing to implement his feeling for expression within future TAO pages. Editor

TAO:

Enclosed please find my personal check for \$3.00 for a subscription to THE AMERICAN ORGANIST for one year. You have what I consider the finest magazine of its kind, and I am glad there is still a good organ publication in existence. Thank you very much.

John D. Hall  
Eagle River, Wis.

■ And our thanks right back at you, Mr. Hall! We are always as delighted as we are immodest about receiving such communications. We shall hope to continue to earn such feelings with readers. Editor

## AUGUST EDITORIAL

TAO:

Thanks for your excellent editorial (Hors d'oeuvre—Salad—Dessert) in the August TAO. Your point about the need for humor in organ recitals is well taken. This was an important part of the credo of my teacher, Pietro Yon, who,

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as you know, was a pioneer in popularizing the paid-admission organ recital. He believed that every recital should have at least one piece that was light and humorous, and I am sure this was one of the factors contributing to his phenomenal popularity.

Puccini, in his tragic operas, always had at least one comic character (The Sacristan in Tosca, Benoit and Alcindoro in Boheme, etc.). If that master of audience psychology did it, why not organ recitalists? Best wishes for your continued success, and warm personal regards.

Robert Elmore  
Wayne, Penna.

■ We are delighted to have this expression from the also very popular organist and composer, Robert Elmore, hope that our editorial words may have reached others who "recite" for the public, or otherwise. Editor

## AUGUST ISSUE

TAO:

The current issue of your excellent magazine carries a very refreshing editorial (Hors d'oeuvre—Salad—Dessert), and an excellent article by W. A. Goldsworthy (Romance in Music). May I be permitted to congratulate both of you, and to add a hearty "Amen" to the sentiments expressed.

It is very frustrating to observe, in so many instances, the degeneration of the sonorous and majestic Pipe Organ, our beloved King of Instruments, into an expressionless assortment of screeching whistles, and their exploitation by some modern recitalists in a monotonous ear-splitting cacophony. Small wonder that the people stay away in droves; audiences will dwindle still more until romance returns to music and the Organ. Let us hope that Mr. Goldsworthy's prediction is correct, and the pendulum

"... to preserve the tradition  
of the theatre organ ..."

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has reached the end of its swing.

H. Clealan Blakely  
Picton, Ontario

■ You are permitted, and we both thank you. Would that more TAO readers would take the trouble to express themselves, for or against what appears in TAO pages, presumably for their benefit. Editor

### ANSWER TO A LETTER

TAO:

I regret that Mr. Brubaker should have got me all wrong over the deficiency of tracker key action. What I was referring to in my May letter (You, the Reader, May 1961) was the impossibility of rapid playing when operating the graduated pallet opening so beloved of modern tracker users and makers. Obviously players have always been able to play

rapid passages if the touch is reasonably light (as for example the tracker action of Henry Jones).

My own organ at Stagsden (Beds.) has such a tracker action on lower manual, so I should know! I well remember the three manual tracker organ in my father's London church with its easily manipulated tracker action, couplings included, which his organist handled with as much ease as that of any electric action today.

I have insisted on the old Hill tracker action being preserved at Benenden Church here. So I do hope Mr. Brubaker will forgive me if I gave him a wrong impression of my views and I hope this explanation will be accepted.

Noel A. Bonavia-Hunt  
Benenden, Kent, England

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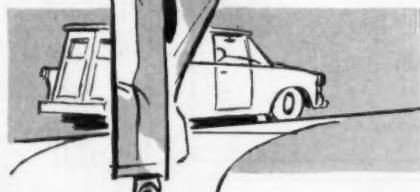


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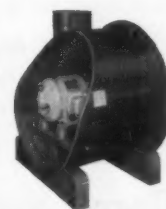
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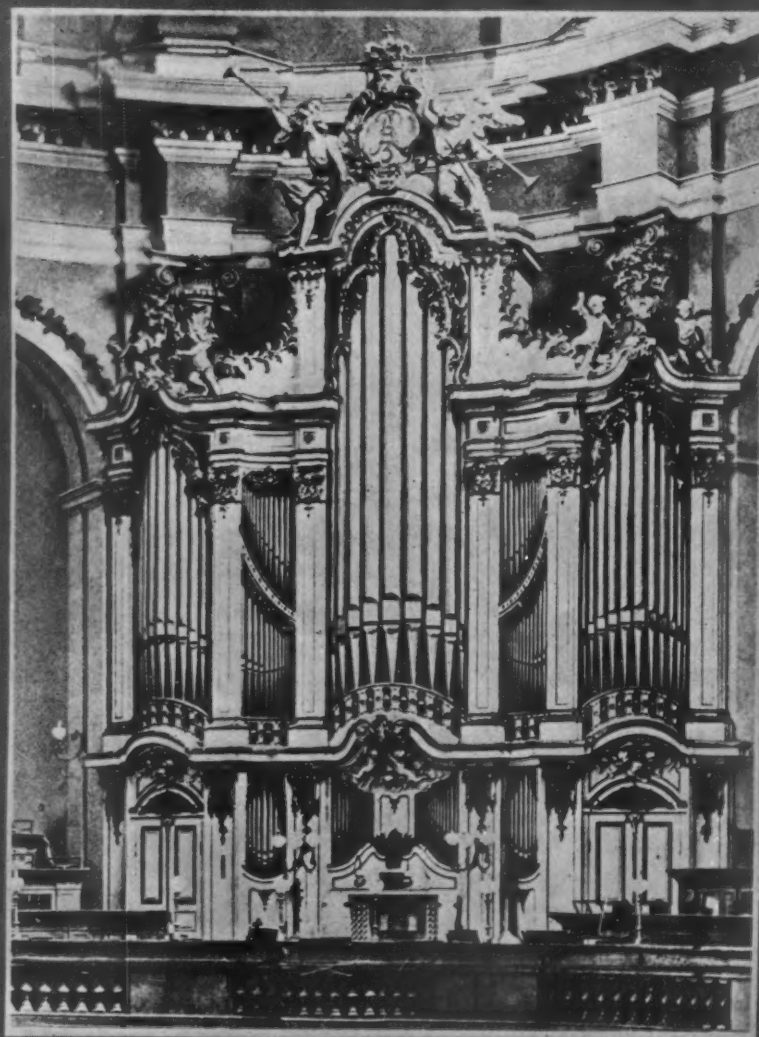
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# PROGRAMME

for the

## NATIONAL CONVENTION

of the

# Royal Canadian College of Organists

St. Catharines, Ontario

August 29 - 31, 1961

### TUESDAY

9:30 a.m. — Annual Meeting

12:30 p.m. — Luncheon

George E. Hannahson, Chairman

His Worship, Mayor Ivan Buchanan

Frank Cunkle, Speaker

2:15 p.m. — "Design for Worship"

Slide—Lecture

Ray Berry

4:00 p.m. — Reception for all delegates

5:30 p.m. — College Service

St. George's Church

EVENSONG

Prelude

Schmücke dich, O liebe Seele

Psalm 150

Magnificat and Nunc Dimittis in F

Anthem

O Thou eternal Orb

Sermon

The Rev. Canon H. R. Bagnall, Rector

Postlude

Epilogue

Eric Dowling, organist and choirmaster

8:30 p.m. — Jean Langlais

### WEDNESDAY

10:00 a.m. — Hans Vigeland

Westminster Presbyterian Church, Buffalo, N. Y.

11:00 — John Hofmann

Trinity Episcopal Church, Buffalo, N. Y.

8:30 p.m. — Barrie Cabena, St. George's Church

### THURSDAY

10:00 a.m. — Choral Workshop

Conducted by John Sidgwick

1:30 p.m. — Recital of 1962 Examination Pieces

Frederick Silvester

Sonata No. 1

Prelude and Fugue in A Major

Allein Gott in der Hoh' sei Ehr

Fugue on Bach No. 2

Scherzo (Five Pieces)

Final (Fifteen Versets)

Suite Modale

Prelude on a Rouen Church Melody

Prelude on Song 34

Final in B flat

Hindemith

Bach

Bach

Schumann

Willan

Dupré

Peeters

Hurford

Hurford

Franck

3:00 p.m. — Church Leadership in Music

George Little, speaker

7:00 p.m. — Annual Banquet

The Grace

Dinner

Toast to Her Majesty Queen Elizabeth II

Toasts to the College

The Guests

The Ladies

Presentation of Diplomas and Prizes

Speaker — Dr. Robertson Davies

Programs of recitalists not listed above will be found preceding the review of each performance. The above is admittedly a bit skeletal, but space did not permit more detailed listings. The two recitals in Buffalo, reported below, were part of an all-day excursion by the convention to this city, and including Niagara Falls and the famous Welland Canal.

The 1962 annual convention of the Royal Canadian College of Organists proved a most interesting and enjoyable affair, despite the lack of cooperation by the weatherman. Temperatures did soar, but the numerous events held in the convention headquarters — The Queensway Hotel — provided air-conditioned respites, along with those other moments of personal relaxation in dining rooms and other space of more convivial nature.

To follow is the TAO editor's report of performances in addition to those listed above. It is not TAO policy to report lectures or workshops.

The College Service was, as usual, an impressive event, with the officers of the College in procession, followed by the adult mixed choir of St. George's Church, under Eric Dowling's leadership. I must admit to a slight bit of surprise that the main body of music sung was entirely by British composers. This, to one American at least, seemed strange when there is such a vast wealth of Canadian-composed music for such a service at ready hand.

The choir was most ably led by Mr. Dowling, who, however, did succeed in almost swamping them with organ sound now and then. All in all, though, this might well serve as a good example of an Evensong well and worshipfully offered.

### JEAN LANGLAIS

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Come now Saviour of the heathen

Comest Thou, Jesus, down from heaven to earth

Fantaisie in C Major

Seven Words of Christ

No. 4—"My God, my God, why did You forsake me?"

The Shepherds (La Nativité du Seigneur)

Arabesque sur les flûtes (Suite Française)

Confirmation in Chicago (American Suite)

(First performance)

Canticle (Folkloric Suite)

Te Deum

Improvisation on submitted themes

Dandrieu

Pachelbel

Bach

Franck

Tournemire

Messiaen

Langlais

Langlais

Langlais

Langlais

The combination of a dated, tubby organ design-type and a dry acoustic did not afford M. Langlais much assistance with the above program. In total result I would not say this was the best playing I have heard this French artist do.

Dandrieu through Bach was meticulous but lacked spark. I can understand why the Franck programmed is seldom played—I found it quite dull. A short intermission at this point divided the evening's offerings, with the second half devoted mainly to contemporary French writings.

Compositional derivations were noticeable in the Tournemire which are evidenced in younger organ composers of France, including Langlais. This particular work is rather strange, and, I thought, a bit intriguing. Messiaen was given as fine a treatment as the organ afforded, was a high point in the evening.

However, as the music progressed through the several works of the performer, there was a feeling of "reading the minutes of last meetings," and, finally, an all-pervading continuing feel of strung-out improvisations.

As usual, the inevitable improvisation on submitted themes helped to upset the evening's program design. And with this design I had one quarrel: there was not one work of major import and length, to offset so many small-scale, short pieces. This left one with a certain sense of

unfulfillment. Perhaps a better organ and acoustic would have inspired M. Langlais.

#### HANS VIGELAND

Praeludium, Fugue und Ciaccona	Pachelbel
Adagio	Fiocco
Gavotte	Raick
Introduction and Trumpet Tune	Boyce
Canon and Fugue	Riegger
Prelude on "Iam sol recedit igneus"	Simonds
Fantasy on a chorale of Lindemann—"Long hast thou stood, O Church"	Vigeland

In some ways, the two Buffalo recitals rather stole the show at this convention. The organ in Westminster Church—a relatively new, and superb, Aeolian-Skinner, was expertly, musicianly and adroitly displayed.

The opening Pachelbel did not particularly attract me, as music—the Fiocco was charming—the Raick delightful. Boyce's tune was given a full, brilliant and exciting treatment. Of the contemporary works I found Riegger arresting; the Simonds is too well known to need comment, other than it was handsomely presented, and knowingly, subtly. Vigeland's fantasy is a work I would wish to hear again before attempting critical commentary. All in all, this was a most rewarding experience, on all counts.

#### JOHN HOFMANN

Prelude and Fugue in E minor	Bruhns
O Lamm Gottes	Pachelbel
Trio Sonata No. 1	Bach
Prelude on the Kyrie (Hommage au Frescobaldi)	Langlais
Miniature	Langlais
Messe de la Pentecote	Messiaen
(Communion — Les oiseaux et les sources)	
Choral in E Major	Franck

This was my first opportunity to hear this young man—a chap who really plays. His program had excellent variety, fine balance, with an eye and ear attuned to pleasing all facets of an audience.

Hofmann's interpretations showed depth of perception, a oneness with composers, plus that flair which raises the recitalist to artist level. His presentation of this fine Schlicker organ was in superb taste, accomplished with maturity. This young man could go far in the recital field if he is interested.

Within a relatively short program, Hofmann displayed the colors of the instrument, and in the process made all types of composition speak with definition and meaning. I am purposely not remarking on pieces individually, for it was the over-all effect which was so satisfying in all respects. Both Buffalo performers are top notch musicians.

#### BARRIE CABENA

Fantasia and Fugue in D minor, Op. 57	Stanford
Master Tallis's Testament	Howells
Sonata (1960)	Derek Healey

(First performance)

Sonata No. 3 in C	Raymond Daveluy
Variations on "Alles ist an Gottes sagen"	John Cook

(First performance)

After the two performances remarked upon above, one felt Barrie Cabena had two strikes against him before he started. However, this former Australian, now of London, Ontario, rose to the occasion beautifully, to make the most of (again) a dated organ design-type and a dead acoustic.

The Stanford did not impress me—it is well written but the bustle was certainly showing. Herbert Howell's Testament quite fascinated me: I would recommend it to recitalists; the performer gave a fine reading of this charming music. Derek Healey is an Englishman, whose sonata had moments of some interest, and others which barely escaped banality.

Raymond Daveluy's sonata (he is organist of the Oratoire St. Joseph in Montreal where he plays the largest mechanical tracker action organ—five-manual Beckerath—in North America) I found, on the whole, a bit super-

ficial. It's not bad music, but never seems to get very far down into the heart of things.

John Cook's variations were attractive but I could not completely escape feeling that had the composer had a bit more time, he would have turned out an even better work than this good one, and a piece consistent with his usual standard of writing.

Mr. Cabena is to be congratulated on presenting this new music; and he wins plaudits for the excellent manner in which he extracted and exploited almost beyond their capabilities the resources of the organ he played.

All in all this was a most enjoyable convention. In fact there are some reasons why RCCO conventions appeal to me more than any others. And I do include in my thinking here a certain slightly relaxed approach which is vastly different from the freneticism of programming and agenda noted on some other convention occasions.

Great credit is due general chairman George Hannahson and each and every member of all convention committees. They may take real pride in their achievements, look back on a job well done.

The unfailing courtesy of convention officials and townspeople alike deserves praiseworthy mention. St. Catharines and its environs (including for the TAO editor and his wife, a wonderful antique shop in nearby Jordan) are lovely.

At the outset, one of the pleasantest moments of the whole affair was the luncheon speech of *Diapason* editor, Frank Cunkle, who proved a most engaging talker. There were other moments to be remembered: luncheons and bull sessions with Canadian and American friends, after-the-banquet fun, so much more. It was both a joy and an honor to have been a part of this undertaking.

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This tape will be loaned without charge to A.G.O. chapters who request on their official letterhead. Also, it may be purchased by anyone at Five Dollars per copy. For your convenience, you may order directly by writing:  
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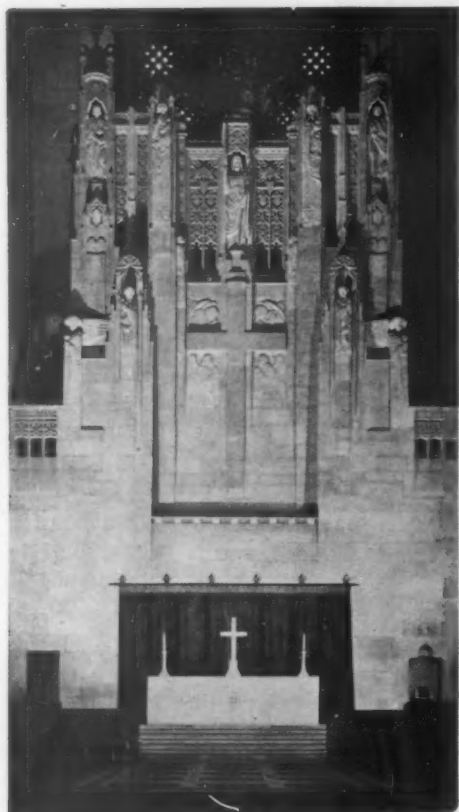
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# Fifth Avenue Galatea

## The Austin Organ in the Church of the Heavenly Rest

CHARLES DODSLEY WALKER

The author, organist and choirmaster of the Church of the Heavenly Rest, is known, in addition to his recital playing, for the establishment in the New York area of the justly famous Canterbury Choral Society, of which he is director.



The present Church of the Heavenly Rest, on Fifth Avenue at 90th Street in New York City, was built in the late nineteen-twenties, when this parish, which had been located at Fifth Avenue and 45th Street, merged with the Church of the Beloved Disciple and moved to the uptown site. Among the many unusual features of the magnificent Gothic building are its beautiful stained-glass windows, its carved stone reredos (see cut), its indirect lighting, and its broad and lofty main arches, whose indigenous construction circumvents the need for flying buttresses or structural steel for support. The church is 200 feet long, 48 feet wide, and 80 feet high. The exceptionally reverberant acoustics which one would expect in a stone building of this size are not found, however, as the upper portions of the wall surfaces and the vaulting are copiously lined with acoustic tile.

The main organ is in two locations: a large chamber (22 feet wide, 28 feet deep, and 51 feet high) on the

south side of the chancel, speaking through a stone grill; and a second area behind the reredos (32 feet across, 8 feet deep and roughly 22 feet high). The spacious chambers allow for plenty of room for an uncrowded pipe arrangement and for Austin's walk-in chests, which anyone wishing to make adjustments can enter without removing a single screw. The antiphonal organ is on the north side of the rear gallery (at the Fifth Avenue end of the building) and speaks into the gallery through a stone grill.

The original Austin organ, installed in 1929, was typical of that period of organ building. It was dominated by eight-foot tone, with many leathered registers of large scale, on high pressure. The reeds were smooth, and only one mixture was included among the instrument's 75 ranks; this was a mild one, at the very back of the deepest expression chamber. The Great had three 8' Diapasons, the Swell had two, Choir one, and the Solo still another—all of more than ample proportions. The Pedal division had only four independent ranks, although there were 18 "stops" for this section. An unusual feature of the old organ was its drawknob console—rarely found on an Austin in those days. The designer was J. Christopher Marks, organist of the church at that time.

In 1958, after almost 30 years of service, the leathers of the organ were found to be worn. If an investment had to be made for mechanical repairs, it seemed an appropriate time to consider tonal revision as well. Several organbuilders were called in, and a variety of proposals made; finally, Austin Organs, Inc., builders of the original organ, were chosen to do both tonal and mechanical revision. Since a large lump sum was not at hand, the work had to be done in stages as the money became available. As of this writing, 85% of the ultimate plan has been realized. The contracts awarded for the various steps were as follows:

June 6, 1958—new actions.

August 15, 1958—Great; Swell, part of Pedal.

March 16, 1960—new console; Positiv; Antiphonal; Bombarde Principal chorus; Solo chorus reeds.

November 18, 1960—Bombarde Cornet de Récit V and Trompette Harmonique 8' and 4'.

February 22, 1961—Choir; two Choir orchestral reeds placed in Solo.

Still to be done—enclosed Great; Solo flues; remainder of Pedal.

The designers of this project were able to build on the substantial structural elements: windchests, ducts, cables, blowers, rectifiers, and the like, which the original organ possessed. In addition, three new windchests were installed: one for the new Pedal registers of 8' pitch and higher (enlarging this division from 4 ranks to 14), one for the new Positiv division, and one for the new Bombarde division (the complete stoplist for the new organ will be seen on page 5 of the November 1961 issue of TAO).

These were necessary because, in the old organ (again, in accordance with the practice of those times) much too large a proportion of the pipes was enclosed in expression chambers. The new unenclosed divisions permit maximum realization of an unforced clear and singing tone, particularly in the case of the Positiv, whose position just inside the grill of the main chamber allows its bright tone quality to be heard with optimum clarity.

When the old "Echo" division was transformed into the present Antiphonal, its enclosure was removed to add another entire division of pipes to the organ's unenclosed resources. The net result of these changes is that, whereas in the 1929 organ only 14% of the pipes were unenclosed, the percentage is now 46%. Finally it should be added that, although all the 1929 chests were retained (they were in perfect condition except for the leathers), most of the pipes on them are new ones, and almost all the chests now have lower pressures.

Tonal specifications for the new organ were drawn up jointly by Richard Piper, Vice President and Tonal Director of Austin Organs, and the present writer. On each of the four manuals there are two divisions, one unenclosed and the other enclosed. For added versatility, the Pedal includes borrows and extensions. The total of 27

stops in this division at present (there will be four more when the organ reaches its ultimate dimensions) includes, among other things, an independent 2' reed, the Kornett.

The four unenclosed manual flue choruses—topped by a total of 27 ranks of mixtures—differ greatly in character. The Great and Positiv are in their traditional relationship, essential as primary and secondary choruses, respectively, for the performance of Baroque music. The Antiphonal, at the back of the church, is a complete organ in itself, used primarily to encourage congregational singing. The Bombarde flue chorus (8' and 4' Principals topped by a big 5-rank mixture) constitute a "super-Great," making possible a Principal-dominated tone even when the dynamic level is relatively high, a point where in many organs a reed-dominated quality is unavoidable. Of course, the Bombarde's brilliant Trompette Harmonique, under 18-inch pressure, "tops" the whole organ.

The four enclosed divisions have their special functions, too. The flues of the enclosed Great are useful in accompanimental work, and the fact that Choir, Swell and Solo are enclosed is necessary to the traditional uses of these divisions. Any disadvantage of enclosure are far outweighed by the advantages of controlling the dynamics of the 16'-8'-4' chorus reeds on each manual—English on the Great, German Baroque on the Choir (complementing the Positiv), French of moderate power on the Swell, and French of more intensity on the Solo.

Cornets of differing character are available on three divisions: a *coronet composé* of moderate scale on the Swell, another of wide scale on the Choir, and the unusual *Cornet de Récit V* (unenclosed, mounted cornet), placed, for convenience, on the Bombarde.

The new drawknob console, while still incorporating the basic Austin mechanical principles, is of an entirely new design developed by F. B. Austin, President of the company. Its capture-type combination action is entirely contained within the console (which nevertheless is only

4' 6" high). Because there are two divisions on each manual, it seemed advisable to designate the manuals by Roman numerals rather than by divisional names, and to put the two Greats at the bottom, as Manual I. Coupler designations become very simple; for example, what might have been called "Solo-Bombarde to Choir-Positiv" is designated simply as "IV/II." Simple switches make it possible to "float" the unenclosed divisions away from their home keyboards when such separation is desired. The unenclosed divisions couple at 8' only; the enclosed divisions couple at 16', 8' and 4'. Although the console has all the conveniences which are necessary for a large instrument, "gadgets" have been held to a minimum.

The designers were constantly aware of the privilege and the complex responsibilities of designing such an instrument. Their aim was to produce an organ which could be equally at home leading congregational singing, accompanying the choir, playing music written to be echoed through the mighty vaults of Notre Dame Cathedral, or reproducing the pure clarity of a 17th-century organ.

With this goal in mind, the Heavenly Rest organ has been increased in size from 75 ranks and 4800 pipes to 125 ranks and 7500 pipes; ultimately it may reach 136 ranks and 8000 pipes. Such an enlargement is the result not of size-worship, but of the desire to reach specific musical objectives in the face of a given acoustic environment and the existing organ placement in this church.

The basic sound of the instrument is no longer composed of clusters of large flutes, scratchy strings, rounded-toned diapasons, smooth reeds, and practically no mixtures, but grows from a properly balanced tonal ensemble based on the principles passed down from the great organbuilders of the past.

Those who crave exposed pipework will be disappointed—not a single pipe is visible. Tracker enthusiasts will tear their hair. But, it is hoped, practical church musicians and lovers of music will be happy that, as in the

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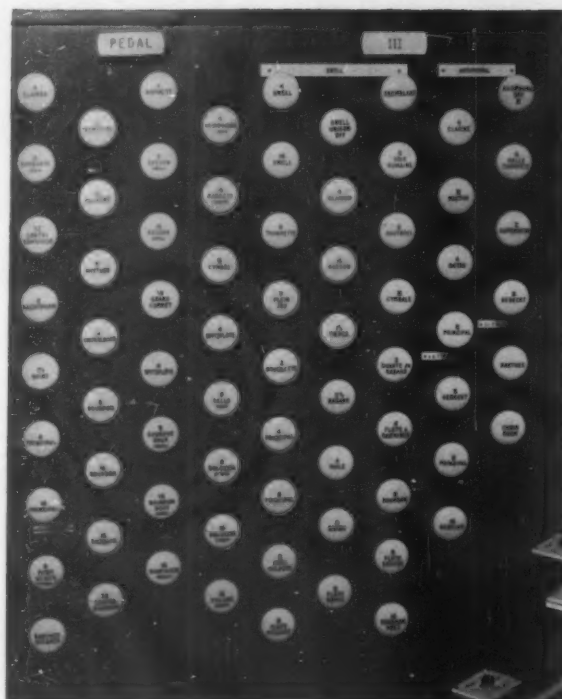
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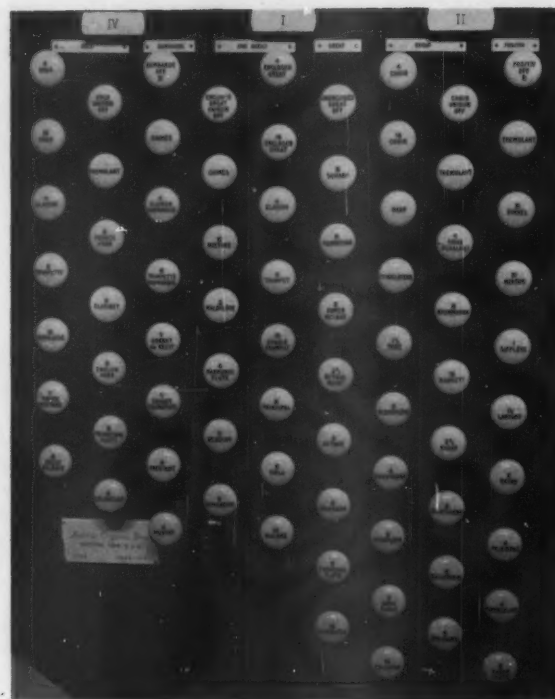


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In general, related groups of stops are arranged in vertical rows, rather than in clusters. At the touch of a finger, the large ivory plates at the top of each division cancel all stops of their respective manuals. The intra-manual subs and supers affect enclosed divisions only. The two "choir pitch" stops below the pedal stops are used to assist in keeping the choir with the organ when in procession outside the church proper. "Pitch Geigen" refers to a stop in the corridor south of the chancel, where the small choir assembles in the summer. "Narthex Speaker" will bring the sound of the organ electronically to the rear of the church, where the full choir starts the processional.

story of Pygmalion, a creature of beauty has been created out of rather undistinguished antecedents.

To inaugurate the new organ, a Dedicatory Concert is planned for Sunday, November 5, 1961, at 4 o'clock. Clarence Watters, guest organist, the 100-voice Canterbury

Choral Society, and a full orchestra will perform a program of music for organ solo, organ with orchestra, and chorus with orchestra. The ensuing musical season at the Church of the Heavenly Rest will give to all organ enthusiasts ample opportunity to come and hear this fine instrument.

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# Music and the Unchanging Church

HARRY B. GAY

TAO staff writer, Dr. Harry B. Gay has given permission to print a talk given to the Brotherhood of St. Andrew, in Trinity Cathedral, Cleveland, Ohio, February 8, 1961. Dr. Gay is organist-choirmaster of Trinity Cathedral and reports on organ music and books to TAO readers.

A musician is the loneliest person in the world, living in a remote atmosphere of sound, of fleeting noises in the head, of rapidly fluctuating emotional experiences and of demanding intangibles. This talk from the inner recesses of one of these lonely people will be only an impressionistic monologue. There will be no sharp picture, no concrete delineation but rather a nebulous impression of the subject, the misty foreground with the object present only as it appears as an impression to the speaker.

The word *music* in the title of the topic will be included in using the word *composer*; for we will suggest the creator as well as the positive in his creation.

It is a dangerous thing to use a sail for a rudder even when you know the direction the wind is blowing. The difference between a composer and a hack is that the composer sacrifices himself and the hack sacrifices the art. Numerous hacks could have become composers, but they were only interested in the way the wind was blowing and not in the direction the ship might take.

Even great composers have not been without their hackneyed moments. This is the lamentable part of Beethoven. If we sense struggle in his music, it is because struggle is there; and many times it was not just the struggle of an idea of music. But he struggled for recognition and musical and popular acceptance at the same time. That he was able to win the struggle at that particular point in history, and in his own personal history, is a true mark of greatness. This is what makes one sad over Handel and why one can be glad over Bach. This does not mean that everyone who sacrifices himself is going to be a great composer. It takes more than a little more than this. But having all the other, it still takes this.

The only thing that can really motivate (if we can be permitted that word) a composer is his acute awareness of his place in the status of things as they are. In other words, expressing the *status quo* in irrevocable terms through the medium of his art. His technical ability to do this is heavily dependent upon his conception and perception of the cultural fringe and currents in which he is aswirl.

No power, no force, no order—except it be an order of a logical sequence, or in some cases no logical order of sequence, of events which coincide so as to be counted in history as a part of the greater thing we call culture can influence a most sincere expression of a truly honest and creative composer. This will include any force which is not of the present, *present*, whether it be political, social, economic and in our own particular case religious.

One could say that if the artist sells himself, and this is the order of the day, then he is expressing a very profound element of our culture. However, we can know that from the artistic point of view and the practical point that to do this is only to succumb to the evil we want to depict and hereby only to succumb and not to depict.

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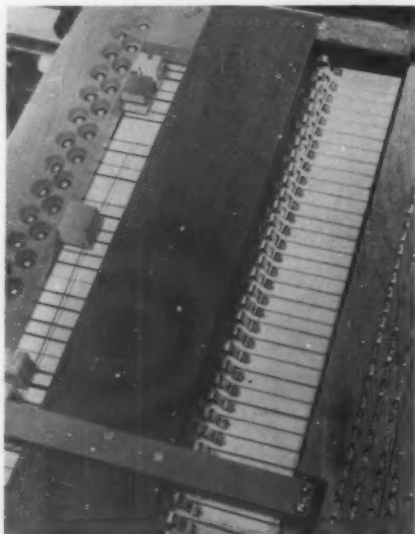
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(This is the last in the series of messages we mentioned in our March advertisement.)

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"Attention to details makes perfection; but perfection is no detail". — Michelangelo



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The task of the artist here is to go into the foray not to lose the victory but to gain his own soul. Thus the test which separates the artist from the prostitute. A considerable part of this kind of artistry as opposed to soul-selling can be found in many of the works of Mozart. Today many composers have their prices, and the values which they put on their works are not too difficult to discern in many cases. However, no matter how much they shall have flirted with success they will go the way of all deceivers; and almost as soon as the bier lights have been extinguished, their names and various degrees of temporal fame will pass into the hades of oblivion.

Power is an element of division. It tends to separate those who have it from those who do not. The power of the Church separated those who sought political power and economic emancipation from the Church. Thus it became a reality that secular sources could command the services of the composer. The Church no longer had the audience, the authority in culture, the strongest purse. The Church slowly failed to keep step with the rapid developments of history from, say, 1400 A. D. forward. By 1500, she had experienced several serious challenges even in the realm of her greatest authority.

To stand aside at some point in history and try to call all men to that point is only to flirt with disaster, or at best to perpetuate a focal point of a past era. The command of the contemporary in every age demands acute awareness of and adaptation to the immediate.

Bach was expressing a great subtlety in that he showed the rising of the individual rebelling *within* the confines of the order—using the order itself to express this rebellion. He set the tone of all that cataracted later in the steady, final dissociation of the composer and the Church. What great composer has written for the Church since Bach? He can then be called the last of the great "Church Composers," and even he was not popular nor well liked in his day.

This matter of the individual understanding of God became much pronounced; and with the masses of Mozart, Haydn and Beethoven, with the unintentionally religious oratorios of Handel and Beethoven, with the Psalms of Mendelssohn, the Requiems of Berlioz, Mozart, Brahms and Verdi, we encounter just what we face today in such terms of stark reality.

The Church continued to hold services but not the people. People went out to look for God in an area of grave discrepancy between dogma and direction—went out to find "God, Creation's Single Force"—to find Him in creation, not in idle rituals. They, as creative artists of worth, found the force; and by that force depicted what was around them. As a mirror where the past marches to meet itself in the future of tomorrows, they have told the story of a new concept in a new world of human relation (since 1600).

As a reflector of true culture, whether in time of retrogression or in progress, the composer must continue to do this; for he is empowered to do so. The composer has gone down into the very hell of the most vital areas of life to tell us a truth. The artist has done this, the writer, the sculptor—all seeking the truth and finding it. We must not be one of those who is always seeking the truth, but rather one of those, who, having found it begins the understanding thereof. Jesus said "Seek and ye shall find." Not seek and ye shall seek.

Any time in history that the frontiers have seemed to vanish, man has been in a serious quandary. From the beginning of time until now, one sense of the frontier has been of the conception of something tangible—geographical boundaries, land, capital, a capacity of expansion, of earthly conquest of one sort or another—all, as we have said, rather tangible realities in the thinking and understanding of the average of near-average inhabitant of the world. These frontiers, practically, are no more; and in their places are the intangible, oft-times incomprehensible, subtle boundaries which surround each of us.

If there was ever a time when the individual counted

THE AMERICAN ORGANIST

most and the masses, governments or organizations of all kinds counted least, this is the time. This is the contemporary scene when I should deal with my neighbor; when the Church, not as an organization primarily, but as a body of dedicated people, individually, would deal, again individually, with the problem of justice to all men; when governments through the power of their might should be dedicated, through the populace they represent, to the most significant problem of the least of us; when conquest should be relegated not to outer space but to inner understanding and through this to personal integration—this would be the time when the composer could express a greater profundity than we have ever known in the past.

All along the way we have sensed glimpses of these things hoped for, and in such a time the Church must become a medium of ministration through the efforts of the individual disciples as they have by word dedicated themselves to be and shall have become a reality. When as a leader in the very essence of its existence, as it professes to be, it shall turn into its own way all agencies of control over human destiny, the composer, either as one of its ministers or as one to whom it may minister, will be reunited with the Church.



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# Editorially Yours

## Is American a Dirty Word?

More than once this department has berated foreign organ recitalists for their lack of courtesy in practically never programming music by American composers. We have not changed our thinking on this, but we have decided it is far past time American recitalists did some cogitating on the same score.

Look at the average recital program in this country today: there is pre-Bach, Bach, now and then a romantic-era composer, and considerable emphasis on the contemporary scene, preponderantly of French derivation.

How often are American composers for the organ represented? While we are not able to give a foolproof answer, we would bet that if a survey were made, and percentages arrived at, the result would show an appallingly low number of works by American composers, in relation to composers of other nationalities and periods.

A great number of recital programs cross our desk, most of which appear eventually in our "Recitalists" columns. These, we presume, may be considered a fairly accurate index of our premise this month. There is not space here to go into the reasons why American composers of organ music are so seldom found on recital programs by American organists, but we wish there were.

So far as many auditors are concerned—both musicians and non-trained music lovers—a lack of humor in recital-

ists might be more easily apparent than the choice of music programed. On the other hand, we suspect there are many who attend organ recitals (some hardy souls still do!) who could be wondering why more American composers are not in evidence.

There is an impressive list of Americans who have written, who are now writing, highly significant and worthwhile music for both recital and service use. A cursory check of music publishers' lists, of the catalog of the American Composers Alliance (see TAO, June 1960), among several other sources, would show there is more than ample composition languishing in dusty bins, and for no very good reason we think of—except, perhaps, some recitalists' lack of initiative or willingness to seek new material.

We are quite aware of some performers' hesitancy in in programming unfamiliar material. We are also aware that recital and concert artists in other fields many times guarantee themselves press reviews at major performances by programming "first performances." This is a perfectly valid action, and one organists should incorporate to larger extent.

Beyond this, however, is there not a certain loyalty artists owe to their countrymen who are composers? We know numerous compositions of stature by men like Seth Bingham, Herman Berlinski, Myron Roberts, Searle Wright (to mention but four in a long list) which should be heard far oftener.

We contend those who book recitalists have an obligation to assure that American organ composition is given adequate hearing. This, of course, does include convention program planners, at all levels.

Let us do some soul-searching, to see if there is not agreement with this month's topic. Then follow up that brai: scratching with action by determining that American organ compositions *will* be given adequate and frequent hearings, both at home and abroad.

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# Stoplists

HILL, NORMAN AND BEARD LTD.  
London, England  
THE HYDE PARK CHAPEL  
Church of Jesus Christ, Latter Day Saints  
London, England

Dedication: February 25, 1961  
Recitalist: Frank W. Asper  
All manual ranks 61 pipes, pedal ranks 32  
pipes, unless otherwise noted.

## GREAT

Quintaten, 16 ft.  
Open Diapason, 8 ft.  
Gedeckt Pommer, 8 ft.  
Octave, 4 ft.  
Octave Quint, 2 2/3 ft.  
Super Octave, 2 ft.  
Mixture, 4r (19-22-26-29), 244  
Trumpet, 8 ft.

## SWELL

Wald Flute, 8 ft.  
Viola Pomposa, 8 ft.  
Viola Celeste, 8 ft., 56

Siptz Flute, 8 ft.  
Spitz Flute Celeste, 8 ft., 52  
Octave Geigen, 4 ft.  
Lieblich Flute, 4 ft.  
Fifteenth, 2 ft.  
Quint Mixture, 3r (15, 19, 22), 183  
Scharf, 2r (26, 29), 122  
Contra Fagotto, 16 ft., 73  
Trumpet, 8 ft.  
Clarion, 4 ft.  
Tremulant

## CHOIR-POSITIV

Rohr Flute, 8 ft.  
Dulciana, 8 ft.  
Gemshorn, 4 ft.  
Principal, 4 ft.  
Nazard, 2 2/3 ft.  
Nason Flute, 2 ft.  
Tierce, 1 3/5 ft.  
Sifflole, 1 ft.  
Krummhorn, 8 ft.  
Schalmel, 4 ft.  
Tremulant

## PEDAL

Principal, 16 ft.  
Sub Bass, 16 ft., 44  
(Quintaten, 16 ft., Gt.)  
Octave, 8 ft.

(Bass Flute)  
Spitz Flute, 4 ft.  
Rauschquinte, 2r (2 2/3, 2), 64  
(Fagotto, 16 ft., Sw.)  
Trombone, 16 ft., 44  
(Clarion, 8 ft.)  
Dulzian, 4 ft.

## Couplers 14:

Gt.: S-16-8-4. CP-8.  
Sw.: S-16-8-4.  
CP.: S-8-4.  
Pd.: G-8. S-8-4. CP-8.  
Pd.: Combons to Gt.

Combons 28: G-6. S-6. CP-6. Pd-6. General-4.  
Crescendi 3: S. CP. Register.  
Reversibles 5: GP. SP. SG. Ped. Trombone.  
Sfz.

## Cancels 1: General

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by Lloyd Webber

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and fine furniture. These include the remarkable 40-foot high concrete and stained glass window, the gold covered 131-foot high teakwood spire, and the 42-stop, 3 manual concert organ.

The organ (see Cover) is arranged in neatly contrived open display devised by the architect and organ builder in close consultation. On the left, the Great upperwork, then the Quintaten basses and the Great Organ fronted by the complete Bass Flute rank. On the right are the Pedal Organ ranks, the Octave at the rear and Rauschquint in front. At the back are the Trombone Bass and the two swell boxes, while the remaining Basses and the Positiv division are behind the nylon fabric grill to the left.

The following information was gleaned from the pages of the English "Organ Club Journal," 2/61 issue:

Control of the speaking stops is by drawstops and of the couplers by rocking tablets over the Swell keys. The console is encased in medium dark matt finished walnut with surrounds in afrormosia and ebonized hardwood. Stop-knobs, tablets, labels, thumb pistons and keys are all in unbleached tusk ivory, while the pedal keys are of burnished birch and rosewood. The two swell louver mechanisms are direct mechanical.

Both tremulants are of unusual construction, being small and compact, and silent in operation as they spill no wind. The beat is generated by an electro-pneumatic book motor, the frequency of which can be adjusted at the console.

The organ was first used on February 25, 1961, at a recital of organ and choral music. Dr. Frank W. Asper from the Salt Lake Tabernacle was at the organ.

Mr. H. John Norman, Director, Wm. Hill & Son and Norman & Beard Ltd., did the tonal finishing, wrote the following to TAO:

From May 24 to 28 Dr. Alexander Schreiner, Salt Lake City organist, is playing a series of recitals twice daily on this new instrument, which is already raising widespread interest here.

In addition to the information contained in the brochure, all manual departments are fitted with slide soundboards, and wind-presures range from 2 1/4" on the Positiv and 2 3/4" on the Great up to 6" for the Pedal Trombone. To suit visiting American players the console is built to AGO dimensions.

The organ has a total of 42 stops, 38 voices, 45 ranks and 2535 pipes. Only the Krummhorn and Schalmel in the Choir-Positiv are under expression. All ranks are complete and of full compass, with the exception of the two celeste ranks in the Swell.

BALDWIN PIANO COMPANY  
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Three Manual Electronic Organ  
GREAT

Bourdon, 16 ft.  
Diapason, 8 ft.  
Open Flute, 8 ft.  
Gemshorn, 8 ft.  
Flute Celeste, II  
Principal, 4 ft.  
Gedeckt, 4 ft.



Twelfth, 2 2/3 ft.  
Fifteenth, 2 ft.  
Mixture, 4 ranks  
Trumpet, 8 ft.  
Tremulant  
Harp  
Celesta  
Chimes  
Carillon

#### SWELL

Lieblich Gedeckt, 16 ft.  
Violin Diapason, 8 ft.  
Stopped Flute, 8 ft.  
Copula, 8 ft.  
Salicional, 8 ft.  
Voix Celeste, II  
Principal, 4 ft.  
Flauto Traverso, 4 ft.  
Salicet, 4 ft.  
Nazard, 2 2/3 ft.  
Flautino, 2 ft.  
Mixture, 4 ranks  
Double Trompette, 16 ft.  
Trompette, 8 ft.  
Oboe, 8 ft.  
French Horn, 8 ft.  
Vox Humana, 8 ft.  
Clarion, 4 ft.  
Tremulant

#### CHOIR

Contra Dulciana, 16 ft.  
Geigen Diapason, 8 ft.  
Gedeckt, 8 ft.  
Dulciana, 8 ft.  
Unda Maris, II  
Geigen Principal, 4 ft.  
Nachthorn, 4 ft.  
Nazat, 2 2/3 ft.  
Block Flöte, 2 ft.  
Sifflöte, I ft.  
Clarinet, 8 ft.  
English Horn, 8 ft.  
Tremulant

#### PEDAL

Contra Bourdon, 32 ft.  
Diapason, 16 ft.  
Bourdon, 16 ft.  
Lieblich Gedeckt, 16 ft.  
Violone, 16 ft.  
Principal, 8 ft.  
Flute, 8 ft.  
Lieblich, 8 ft.  
Choral Bass, 4 ft.  
Wald Flöte, 2 ft.  
Mixture, 2 ranks  
Bombarde, 32 ft.  
Trombone, 16 ft.

Trumpet, 8 ft.  
Clarion, 4 ft.

#### Couplers:

Gt.: S. C.  
Ch.: S.  
Pd.: G. S. C.

Special Controls: All divisions to Antiphonal.  
All Main divisions off; Sw. to Ant-Main  
Sw. off; Gt. to Ant-Main Gt. off; Ch.  
to Ant-Main Ch. off; Pd. to Ant-Main  
Pd. off.

#### Accessories:

Combons: G-4, S-4, C-4, General-6  
Cancels: General.  
Reversibles: GP, SP.  
Crescendi: G. S. C. Register.

The following information was furnished TAO by Mr. Paul Mooter, head of the organ division of the Baldwin Company.

This three-manual model is the culmination of an uniquely close union of musical and engineering skills. In creating this instrument, Baldwin explored and adhered to the rigid historic heritage of the traditional organ. It is unique in that it offers tonal layout and flexibility not easily matched.

The musical content of this model is of contemporary design, in keeping with the best practices of modern organ building. Contemporary design incorporates the sparkling clarity characteristic of the "Classic Organ," coupled with the tonal depth and beauty of the "Romantic Organ."

Emphasis has been placed upon the build-up of a complete foundation ensemble on each manual independently, as well as the pedal. Every element of the mechanics of the organ is standard. All console appointments are strictly in accordance with AGO recommendations.

This instrument was first shown during the AGO national convention in Detroit, Michigan, in June 1960. It was also displayed privately to Baldwin representatives at the National Association of Music Merchants' Convention in Chicago last summer.

A standard installation, which includes seven channels of amplification, a total of 360 watts of power, is approximately \$19,000 to churches and institutions.

The first public program of the Baldwin Model 12 was presented at Wilson Auditorium on the University of Cincinnati campus, December 13, 1960. The program is listed below.

#### ROBERT READ

Concerto No. 10 in D minor	Handel
Three Transcriptions	
Bells of Arcadia	Couperin-Clokey
The Hen	Rameau-Clokey
The Awakening	Couperin-Clokey
Fugue a la Gigue	Bach
Rhapsodie No. 3	St.-Saens
Choral in B minor	Franck
Greensleeves	Purvis
Chorale Improvisation on In dulci jubilo	Karg-Elert

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All manual ranks 58 pipes, pedal ranks 30 pipes, unless otherwise noted.

#### GREAT

Principal, 8 ft.  
Rohrfloete, 8 ft.  
Octave, 4 ft.  
Spillfloete, 4 ft.  
Spitzfloete, 2 ft.  
Sesquialtera, 2r, (TC), 88  
Mixture, 1 1/3 ft., 3-4r, 220  
Tremulant

#### SWELL

Gedeckt, 8 ft.  
Salicional, 8 ft.  
Unda Maris, 8 ft., 44  
Rohrpfefe, 4 ft.  
Nasat, 1 1/3 ft.

Scharf, 2/3 ft., 3r, 174  
Dulzian, 8 ft.  
Tremulant

#### PEDAL

Subbass, 16 ft.  
Principal, 8 ft.  
Gedeckt, 8 ft., 12  
Octave, 4 ft., 12  
Superoctave, 2 ft., 12  
(Dulzianbass, 16 ft., Sw., 12)  
(Dulzianbass, 8 ft., Sw.)  
(Dulzianbass, 4 ft., Sw.)

Couplers: S/G. G/P. S/P.  
Combs: G-5. S-5. P-5. General-5.  
Cancel: General.  
Reversibles: GP. Sfr.  
Crescendi: S. Register.

Stepped drawknob console with folding top and matching bench; walnut exterior with mahogany jambs, cheeks and slips. English eight-cut ivory manual keys. Casework solid walnut, with lowest 15 pipes of pedal principal displayed.

Pipe materials: All pipes 95% tin, burnished, except—casework pipes, burnished copper; with tin mouths; Dulzian resonators copper; basses below 4' C soft electrolytic zinc; pedal gedeckt, manual rohrfloete, manual gedeckt, manual rohrpfefe 55% tin.

#### EDGAR HILLIAR

Concerto V Handel  
Choral—vorspiel: "Ach Herr, mich armen Sünder Buxtehude  
In dulci jubilo Buxtehude  
Partita sopra: "Jesus, meine Freude" Walther  
Choral—vorspiel: "Wachet auf, ruft uns die Stimme" Bach  
Fugue in G Bach  
Variationen: "Mein junges Leben hat ein End" Sweelinck  
Intermezzo Widor  
O Gott, du frommer Gott Peeters



Schönster Herr Jesu  
Prelude and Fugue in G

Schroeder  
Bach

One can only wish that an evening of music such as this program afforded could be enjoyed more often. Mr. Hilliar has a marvelous sense of style and his superb musicianship always kept that style within the framework of the particular composer's intention. An artist with less than this might well not have been able to communicate this difficult program to the average listener.

This dedicatory performance was obviously selected to show the new Gress-Miles organ to advantage, and it did

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The following are now available separately from the *Modern Anthology*, edited by David McK. Williams.

<i>Fete</i>	Jean Langlais	1.50
<i>Legende</i>	Flor Peeters	.70
<i>Contemplation</i>	Alec Rowley	.75
<i>Prelude on "Malabar"</i>	Leo Sowerby	.75
<i>Canzona</i>	Eric Thiman	.75
<i>Requiem</i>	Everett Titcomb	.75

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just that. The organ is utterly delightful. It is a splendid example that an effective, flexible, thoroughly satisfying relatively small two-manual organ can be built and installed in a small church with unfavorable acoustics, with happy results.

The opening Handel was played with restraint and a great deal of taste, with allegro movements making perfect use of the various contrasting ensembles of the organ. Use of Zimbelstern in the last movement was especially charming. The first Buxtehude work was particularly lovely, using a reed solo against a flute with tremulant, and second piece full of quiet beauty.

I have heard Mr. Hilliar do the Walther partita several times, therefore looked forward to it eagerly, because his interpretation always makes this work come alive with its dynamic intensity. We were not disappointed. The organ actually sparkled, and the finale, on full organ, with cantus firmus on full pedal division, was truly inspiring.

To hear "Wachet auf" as Edgar Hilliar played it, with insight and understanding, is quite an experience. Phrasing was beautifully done, tempo was rock solid. The Sweetinck variations were quite charming, especially the brief jig; one movement made use of an 8' flute solo, with tremulant.

Widor showed this artist's stunning technique. The dry "wardrobe" acoustics of the church made one wonder occasionally in this piece (and several other times during the program), about the use of what might be called excessive staccato. Use of the celeste in the Peeters and Schroeder provided a tasteful contrast to preceding pieces. Both were in a broad, lush style, and the music was lovingly coaxed from the organ.

Both of the large Bach works were high spots. Even though this is not, is not intended to be a grand, heroic organ, these are exactly the terms to describe the artist's interpretations. Tempi were exciting yet majestic, registration solid and straight-forward, allowing the music to speak for itself. Mr. Hilliar conceived these works with a tremendous scope and power that left the packed church in silent awe and admiration.

JOHN HOLTZ

The following was sent TAO by Gress-Miles, the builders of the organ.

In spite of the dry acoustic of this church, we feel this instrument is most successful, proves our point that even the dearest room will not ruin tone if scaling and voicing are correct.

The stoplist is fairly straightforward. In order to avoid any preconceived misconceptions, manuals are simply numbered I and II. Manual I is obviously the Great, II the Swell, but II is also a Positiv. Manual I consists of a chorus of 8', 4', 2' and the mixture, plus full-toned flutes at 8' and 4' and sesquialtera, primarily a solo stop but sometimes useful with the full division when a reedy sound is desired. The 2' Gemshorn is so

scaled and voiced as to fit into the cornet combinations with sesquialtera as well as fulfilling its role in the principal chorus.

Manual II has a chorus an octave higher in emphasis, consisting of lighter 8' and 4' flutes, a 2' octave and the scharf, to which the dulcian may be added. Dulcian sounds like a cross between a clarinet and krummhorn, makes an eminently practical reed for a small organ; the pedal extension, of increased scale, gives a solid foundation to full organ which is indispensable.

Nasat is a flute, not a principal, gives several excellent solo possibilities with 8' and 4' flutes. Strings are as broad and full as it is possible to make them—miniature principals with a very smooth attack. Salicional without its companion rank finds many uses in vocal accompanimental combinations.

In the pedal, subbass is light enough to go under the softest combinations, but can be reinforced by the 8' stops when more foundation is required. The independent principal at three pitches makes the pedal line heard even with both manuals coupled to it.

Both in service and recital use, this instrument has already proved itself very flexible and colorful, shows once again that a two-manual organ can and should be taken seriously.

#### HENRY WILLIS & SONS LTD.

London, England

#### ST. PAUL'S CATHEDRAL

London, England

TAO presents this stoplist in the belief there are many who might wish to have the picture of this instrument's resources, as they have grown over the years, culminating in the latest work, done in 1960.

In this stoplist, added to the usual data given by TAO, there is also the date of the pipework, for each rank. The builder states there are 98 speaking stops, 29 couplers, with a total of 128 registers.

All manual ranks 61 pipes, pedal ranks 32 pipes, unless otherwise noted.

#### GREAT

Double Open Diapason, 16 ft., 1872, pt.

Schmidt

Lieblisch Bourdon, 16 ft., 1930

Open Diapason No. 1, 8 ft., 1900

Open Diapason No. 2, 8 ft., 1872

Open Diapason No. 3, 8 ft., 1872, pt. Schmidt

Open Diapason No. 4, 8 ft., 1900

Claribel Flute, 8 ft., 1947

Quint, 5 1/3 ft., 1872

Principal No. 1, 4 ft., 1872, pt. Schmidt

Principal No. 2, 4 ft., 1930 (from old Choir, 1872)

Twelfth, 2 2/3 ft., 1872

Fifteenth, 2 ft., 1872, pt. Schmidt

Fourniture, 3r (17-19-22), 183, 1872

Mixture, 3r (24-26-29), 183, 1872

Trombone, 16 ft., 1872

Tromba, 8 ft., 1872

Clarion, 4 ft., 1872

Sw-Gt: 16-8-4.

Ch-Gt: 8

So-Gt: 8

Tuba-Gt, Pd.



The organ in Liverpool Cathedral, as installed in 1926, by Henry Willis & Sons, Ltd.

#### SWELL (enclosed)

1872

Contra Gamba, 16 ft.

Open Diapason, 8 ft.

Lieblisch Gedackt, 8 ft.

Salicional, 8 ft.

Vox Angelica, 8 ft., 49

Principal, 4 ft.

Fifteenth, 2 ft.

Cornet, 3r (17-19-22, 12-15-17), 183

Contra Posaune, 16 ft.

Cornopean, 8 ft.

Hautbois, 8 ft.

Clarion, 4 ft.

S-16-8-4.

#### CHOIR (Unenclosed)

Contra Viola, 16 ft., 1900

Open Diapason, 8 ft., 1872

Violoncello, 8 ft., 1872

Clarabella, 8 ft., 1872

Lieblisch Gedackt, 8 ft., 1872

Dulciana, 8 ft., 1872

Gemshorn, 4 ft., 1930

Koppelflöte, 4 ft., 1960

Nazard, 2 2/3 ft., 1930

Flageolet, 2 ft., 1872

Tierce, 1 3/5 ft., 1930

Larigot, 1 1/3 ft., 1949

Cymbale, 3r (29-33-36), 183, 1960

Trumpet, 8 ft., 1949

Sw-Ch: 8

So-Ch: 8

Tuba-Ch: 8

Altar-Ch: 8

Diapason Chorus-Ch: 8

#### SOLO (enclosed)

Open Diapason, 8 ft., 1900

Viola da Gamba, 8 ft., 1900

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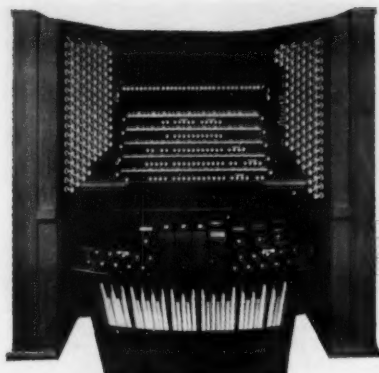
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The central space console, 1940

Viole Celestes, 8 ft., 1951  
 Flute Harmonique, 8 ft., 1872  
 Concert Flute, 4 ft., 1872  
 Piccolo, 2 ft., 1900  
 Doublette Grave, 2 r (8-15), 1960  
 Mixture, 3r (12-19-22), 1960  
 Contra Posaune, 16 ft., 1900  
 Contra Fagotto, 16 ft., 1900/1946  
 Trumpet, 8 ft., 1900  
 French Horn, 8 ft., 1930  
 Corno di Bassetto, 8 ft., 1872  
 Cor Anglais, 8 ft., 1900  
 So-So: 16-4  
 Alter-So: 8  
 Tuba-So: 8

ALTAR (enclosed)  
 (Fifth—top—manual)  
 1930 & 1946

Quintaten, 16 ft.  
 Cor de Nuit, 8 ft.  
 Sylvestrina, 8 ft.  
 Fern Flute, 4 ft.  
 Tremolo

TUBA (Unenclosed)  
 (Chancel)

Tuba, 8 ft., 1872  
 Tuba Clarion, 4 ft., 1872

DOME (Unenclosed)  
 Double Tuba, 16 ft., 1900  
 Tuba, 8 ft., 1900  
 Clarion, 4 ft., 1900  
 Trompette Militaire, 8 ft., 1930

DOME DIAPASON CHORUS  
 (S. E. Quarter Gallery)  
 1949



View of the north chancel organ case, taken from the south choir aisle.

Double Open Diapason, 16 ft.  
 Open Diapason No. 1, 8 ft.  
 Open Diapason No. 2, 8 ft.  
 Octave Diapason, 4 ft.  
 Quartane, 2r (12-15), 122  
 Cymbale, 3r (29-33-36), 183  
 Mixture, 5r (15-19-22-26-29), 305

#### PEDAL

(Chancel Section)

Open Bass, 16 ft., 1900  
 Contra Bass, 16 ft., 1930  
 Violone, 16 ft., 1872  
 (Open Metal, 16 ft., Gt.), 1930  
 Bourdon, 16 ft., 1900  
 (Viola, 16 ft., Ch.), 1930  
 Octave, 8 ft., 1872  
 Flute, 8 ft., 1930  
 (Octave Flute, 4 ft., 12), 1930  
 Mixture, 5r (8-12-15-19-22), 160, 1960  
 Ophicleide, 16 ft., 1872-1930

(Dome Section)  
 (N. E. Quarter Gallery)

Double Open Bass, 32 ft., 1872  
 Contra Violone, 32 ft., 1930  
 Open Bass No. 1, 16 ft., 1900  
 Open Bass No. 2, 16 ft., 1872  
 Open Diapason, 16 ft., 1900  
 Principal, 8 ft., 1872  
 Violoncello, 8 ft., 1900  
 Mixture, 3r (15-19-22), 96, 1872/1960  
 Contra Posaune, 32 ft., 1872  
 Contra Bombarde, 32 ft., 1960  
 Bombarde, 16 ft., 1900  
 Clarion, 8 ft., 1872/1900  
 Tuba-Pd.  
 So-Pd: 8-4  
 Sw-Pd: 8-4  
 Ch-Pd.

#### ACCESSORIES

Combons 46: G-8. S-8. C-6. So-8. Tuba-Dome

## ORGAN PLACEMENT

The architect and the organ builder of the organ's Golden Age discovered the principles of organ placement in the church and incorporated these principles to their full extent in the church design.

The result was a high degree of musical success and esthetic excellence which is still praised today. Unfortunately, departure from this practice has been increasingly prevalent since the turn of the century and a comparison of such installations with the masterpieces of the past brings out in striking fashion the validity of these fundamental principles of placement and the unfortunate consequences of disregarding them.

We have learned from the founders of the art that, if musical effectiveness and economy of tonal resources are to be prime considerations, provision for the organ must be an integral part of the design of the room.

The organ is essentially a grouping of several closely related tonal entities whose relationship must be kept clear, and which therefore must not be widely separated from each other.

The organ must stand completely within the boundaries of the space in which it is to be heard. It should preferably be freestanding and located along the central axis. Suitable encasement of the pipes should be used wherever possible to project and, through resonance, to enrich the sound.

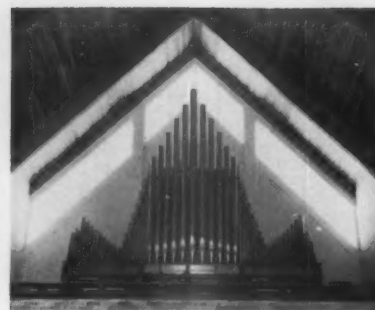
Early consultation between the architect and the organ builder is the only way to assure the observance of these principles in each individual case and to guarantee the musical and architectural excellence of the organ. The services of our experienced and progressive consulting staff are always available for this purpose and requests for these services will be given prompt attention.

**Casavant Frères**

LIMITÉE

ST. HYACINTHE, P. Q. CANADA

C. H. Pettault, President & General Manager  
 L. I. Phelps, Tonal Director



The view above shows the gallery installation, before the wood fronting had been installed.

The Board of Directors of Casavant Frères Limitée, St. Hyacinthe, Quebec, Canada, has announced that Mr. C. Jules Laframboise, President of the company, retired September 1, after 52 years of service with the firm. He will continue to participate in the company's affairs as a Director and Consultant with the title of Honorary Retired President.

He was succeeded as President by Mr. Charles Perrault (right above), P. Eng., who will be the Chief Executive Officer of the firm and its active head. Mr. Perrault has been with Casavant for several years as Vice President and General Manager. Previously, he filled various administrative and engineering functions with other firms.

Diapason Chorus-4. Pd-8. Generals-4.  
Cancels 6: G. S. C. So. Tuba-Dome Diapason Chorus. General.  
Onoroffs 4: GP coupled. Pd on Gt. Pd. stops off. Doubles off.  
Reversibles 21:  
Gt. key-slip—GP. SG. CG. SoG. Tuba-GP. GP pistons coupled. Pd. Ophicleide.  
Sw. key-slip—SP. SoS. Doubles off.  
Ch. key-slip—CP. SC. SoC. TubaC. AltarC. Tuba key-slip—TubaPd.  
Crescendi 3: S. So-Altar. Register.

#### PIPEWORK BREAKDOWN

Total pipes: 6505  
All stops are Willis of the period as listed above with the exception of:  
Gt.: Double Open Diapason, 16 by Smith  
Open Diapason No. 3, except for a few trebles.  
Principal No. 1, 22 lower notes C# up by Smith.  
Fifteenth, 12 lower notes, C# up by Smith  
Ch.: Contra Violone—a few lower notes by Smith  
Pd.: Open Bass No. 2, Dome, by Bishop  
Open Diapason Dome, a few top notes by Smith.  
Trompette Militaire presented by Henry VIII, 111, 1930  
Solo Viola Celestes presented by H. W., III and H. W., IV, 1951.

#### REUTER ORGAN COMPANY

Lawrence, Kansas

#### TRINITY PRESBYTERIAN CHURCH

Clearwater, Florida

Dedication: April 9, 1961

Recitalist: Charlotte Gross

All manual ranks 61 pipes, pedal ranks 32 pipes, unless otherwise noted.

#### GREAT

Principal, 8 ft.  
Bourdon, 8 ft.  
Octave, 4 ft.  
Spillflöte, 4 ft.  
Fifteenth, 2 ft.  
Mixture, 3 ranks, 183

#### SWELL

Rohrflöte, 8 ft.  
Salicional, 8 ft.  
Hohlflöte, 4 ft.  
Nasard, 2 2/3 ft.  
Blockflöte, 2 ft.  
Tierce, 1 3/5 ft.  
Trompette, 8 ft.  
Hautbois, 4 ft.  
Tremolo

#### POSITIV

Copula, 8 ft.  
Gemshorn, 8 ft.  
Gemshorn Celeste, 8 ft., 49  
Principal, 4 ft.  
Doublette, 2 ft.  
Quint, 1 1/3 ft.  
Sifflöte, 1 ft.  
Zimbel, 3 ranks, 183  
Krummhorn, 8 ft.

#### PEDAL

Principal, 16 ft.  
(Rohrflötenbass, 16 ft., Sw., 12)  
Octave, 8 ft.  
(Rohrflöte, 8 ft., Sw.)  
(Twelfth, 5 1/3 ft.)  
(Super Octave, 4 ft., 12)  
(Rohrflöte, 4 ft., Sw.)  
Bombarde, 16 ft.  
(Bombarde, 8 ft., 12)

#### Couplers 24:

Gt.: G-16-8-4, S-16-8-4, Po-16-8-4.  
Sw.: S-16-8-4.  
Po.: S-16-8-4, Po-16-8-4.

Pd.: G-8-4, S-8-4, Po-8-4.  
Combons 25: G-5, S-5, Po-5, Pd-5. Generals-5.  
Crescendi 2: S. Register.  
Cancels 1: General.  
Reversibles 4: GP, SP, PoP, Sfx.

TAO is grateful to Mr. Franklin Mitchell, tonal director of the Reuter firm, for the following builder's commentary on this installation.

The success of this organ is the direct result of careful and knowledgeable planning and cooperation on the part of the organist of the church, the architect, and the organ builder. First, the organist insisted upon a perfect location along with a good acoustical environment. Second, the architect provided both. Third, the organ builder had a completely free hand to create his best.

Though the church is large both in seating capacity and cubic volume, it was not necessary to think in terms of a mammoth instrument primarily because of the excellent location. As is the usual thing, the organ budget likewise had limits, though the organist insisted that a minimum scheme be provided that would meet all legitimate musical demands in both service and recital playing.

Together with Charlotte Gross, we drew up a list of pitches considered minimum. In this regard, it is interesting to note that at this stage, specific stop names were not yet important. This practice is far from common, but is highly successful in contrast to the stop-name lists which date more on fanciful names than on musical results.

A cost was established, and the church, through the generosity of a donor provided the necessary funds. The "pitch list" then was turned into that listing generally called a specification, more properly, just a stoplist. With such disposition established, and after a study of several recent examples of Reuter work, it was finalized. It is significant that no revisions were considered essential other than one additional resource.



Charlotte Gross, organist of the Clearwater church, and Franklin Mitchell, Reuter tonal director, are shown at the console of the organ.

THE AMERICAN ORGANIST

The organ is totally within the room in which it is to be heard. It is completely free standing, and centrally located at the back of the choir gallery in the rear of the church. The swell division and positiv Gemshorns, to meet service playing requirements more adequately, are located within a swell box. This is centered at the back of the gallery since this division obviously would be used much for choral accompaniment and should be heard equally well throughout the choir area.

To the left of the swell (see accompanying photos) is the great, with positiv to the right. This arrangement makes possible both visual and musical effectiveness. For instance, antiphonal effects are possible between great and positiv, yet the unity of the entire organ is not sacrificed by being widely separated. "Orgaramic" effects were not considered essential!

Dispensed with here is the typical American "Clositiv" in favor of a really useful uncloused positiv. While the pedal is divided on each side of the swell box, a C and C sharp side was carefully avoided. In this way, each stop comes from a specific area, and pedal lines are not skipping from side to side as would a youngster playing hop-scotch.

Affectionately called the "Florida Fury" is the upper portion of the bombarde which is placed atop the swell box in a horizontal position. Immediately in front of the swell box are the low notes of the pedal principal. No other position is so fortunate for these grave pitches. But it must be recalled that height is required—lots of it.

While it is impossible to give a word description of musical sounds that can be interpreted identically by all readers, a general statement concerning the pipe treatment will suggest the general quality of tone prevailing in this instrument. Throughout, moderate pressures have been utilized. 3 1/4" is the highest, is used for the swell division. The lowest pressure is 2 1/4" for the positiv. In between these extremes is the 2 1/2" used for great and pedal flue work, while the bombarde is on 3" pressure.

Such pressures permit modest cut-up of the upper lip, which along with only such nicking as required, provided for tones which are at once mild and brilliant, very clean and singing. The precise languid and flue adjustments are of course of tremendous importance, with such being respectively high and fine.

It is true that some may find the brilliance dazzling, but only those who are inexperienced and biased, or those yet delighted in children's mud pie organs, will suggest the presence of any trace of harshness so often labeled "scream." Quite the reverse is true, actually. In an area where organs such as this are highly infrequent, and unsuccessful efforts of this type are not present, it is gratifying to find the organ readily accepted and enjoyed by both professionals and laymen.

It would be pleasant to single out individual stops for special consideration because of unusual characteristics. However, in an organ such as this, every stop must have unusual characteristics, for there is not one to spare. Though there really is nothing new today in organ tone that has not been tried at some previous time, in this organ, several singular tonal approaches are incorporated throughout which will be of interest.

Among these would be the Salicional.

This stop is not the "scratch of fingernails on plate glass" type of tone, but a very broad string principal. Another would be the Hautbois. Its tone stands midway between the oboe and schalmel, is intended to add a trace of "buzz" to the unison Trumpet, which it does, and still is a truly useful solo addition to its ensemble functions.

Especially delightful is the Krummhorn, which because of the excellent reverberation of the church, can be played in short values and strongly suggest a harpsichord. Not that this use has particular value, but it aptly suggests its tone.

This is not a "baroque" organ. However, it is of classical concept and can play anything worth playing, even some not considered by such standards. All couplers are retained. While not neces-

sary to fill gaps, such accessories for the *knowing* organist are most useful in making many thoroughly artistic additional registrations available and manageable.

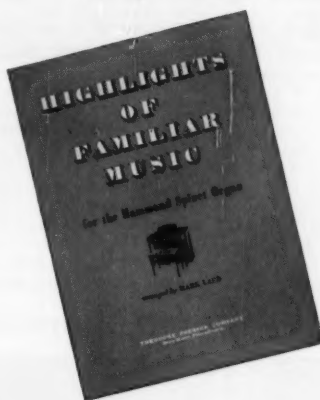
An organ simply cannot be made foolproof. It is in some ways quite like an automobile; it is the nut behind the wheel who wrecks it. Ofttimes an organ such as this seems to the novice rather bewildering. Yet it remains true that even he cannot produce bad registrations, though it might well be, some rather inappropriate ones might be expected.

For the skilled organist, an organ like this is a most rewarding medium upon which to perform great literature authentically and interestingly. And of prime importance is the fact that this

(Continued, bottom of page 28)

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# In Our Opinion . . .

TAO staff writers report their evaluations on the performance scene, on books, on organ and choral music, and on recordings.

## RECITALS AND CONCERTS

CATHARINE CROZIER, Riverside Church, New York, July 20.

Chaconne in G minor  
Récit de Tièrce en Taille  
Noël étranger  
Choral in B minor  
The Burning Bush  
Arabesque sur les Flûtes  
Dialogue sur les Mixtures  
Variations on the Shape-Note hymn,  
"Wondrous Love"  
Toccata

Couperin  
de Grigny  
Daquin  
Franck  
Berlinki  
Langlais  
Langlais  
Barber  
Sowerby

This evening of music-making afforded a goodly helping of the kind of organ playing which has established Miss Crozier among the greater lights of performers. The program was well balanced, most satisfying in variety and delineated with the clarity that is ever-present in her work. Further, her rhythmic precision projects both general framework and inner ideas with the end result being a solid musical impact.

Regardless of the tempo at a given moment, *the lady takes her time*. As the great Gaston Dethier was wont to say, "You always have more time than you think." The lilt the artist caught in the Couperin was an exquisite example of just this very thing—a virtue too often honored in the breach.

The de Grigny had grace and charm, sequences answering each other between chancel and gallery organs. How educational for stereo fans to learn that the organ world has used "separation" as a musical ingredient for centuries! The Daquin and two Langlais offerings received the same loving care and sparkled to the last notes.

Barber's is a fairly good piece, develops in the context of one predominating, pastoral mood, does not represent Barber at his best, is a bit tiring by the time the home stretch is reached. Probably for many listeners the piece of greatest interest was that by the eminent Herman Berlinski. It is a fine, taut work, has a real inner fire appropriate to its title. Catharine Crozier's playing made it come alive.

For the most part, the Sowerby was excellently played. It seemed that the use of full organ at the conclusion came too late. The listener had the feeling that the last few measures, with the sudden blast of sound, were wrenched from the rest for no apparent musical reason. A bigger and more biting registration could have been built earlier which would have bridged logically to the final,

triple forte section.

This brings us to the only unsatisfactory and unscholarly part of the recital, the playing of the Franck choral. As surely as romantic music taken at too fast tempi can cause musical indigestion, just as true is it that the same music taken in mournful fashion causes frustration. The playing surely was music unrequited. When romantic music has occasion to generate inner intensity and drive, when it has passion to proclaim, it plainly is out of character if played as though such were rather embarrassing, even a bit indecent.

In this instance, Franck found himself in formal fetter and wearing the large white wig of a British jurist. His discomfiture was evident in the composition's quiet, middle section which dragged, and the big, climactic part which almost seemed to groan. This was the only parched land in an otherwise brilliant and adult recital.

BILLY NALLE

JOHN WEAVER, Kresge Auditorium, Massachusetts Institute of Technology, Cambridge, July 26.

Fantasia in F minor  
Three Chorale Preludes  
Whicher shall I flee?  
My heart is filled with longing  
Praise to the Lord  
Fantasia and Fugue in G minor  
Prelude and Fugue in G minor  
Antiphon: So now as we journey, aid our  
weak endeavor  
Scherzo (Symphony 2)  
Toccata

Mozart  
Bach  
Bach  
Dupré  
Dupré  
Viernie  
Weaver

I attended this recital with no intention of reporting to TAO readers; but feel compelled to do so, such a resounding success it turned out to be. To describe Mr. Weaver's easy assurance as eclectic would be imprecise. Rather he plays everything as though to its manner born, as though he had the inside track to each composer's individuality and had no need to work his way over the barriers or through the channels of stylistic attitudes that serve lesser men



DANIEL PINKHAM

Mr. Pinkham is seen seated at the Positiv built for him by Fritz Novak at the Andover Organ Company, Methuen, Massachusetts. The picture, by Whitestone, was taken at Tanglewood following an appearance with the Boston Symphony Orchestra.



ST. OLAF WORKSHOP FACULTY

The organ and choir workshop, August 7-11, was the first to be presented at St. Olaf College, Northfield, Minnesota. In addition to full daily schedules of classes, rehearsals and demonstrations, there were evening concerts by faculty members.

Pictured above, left to right, are faculty members Dr. David N. Johnson (organ repertoire and workshop coordinator); Prof. Kenneth Jennings (conducting and choral repertoire); Dr. Olaf C. Christiansen (voice and choral music); and Mr. Flor Peeters (organ and master classes).

as steppingstones. When I last heard Mr. Weaver (at Methuen) I sensed an over-all agreeableness in his playing. This time the same quality seemed to reveal more of each composer's uniqueness, at the same time as it led the way out of pure organ-obsession and into the broad stream of musical realization with the whole world as reference.

Let me attempt to describe how this was done in terms of the Kresge medium—the first grand slam belted in. I submit, during a five-year parade of some two dozen hopeful hitters.

Most of our visiting organists have trotted out Walter Holtkamp's voices in twos and threes, or his intriguing choruses like superbly trained teams, as indeed they are. We have been confronted with organ sound, in assimilating which we have come to know the hair shirt of Kresge acoustics. Mr. Weaver's approach was entirely different. Pulling the organ together with unison couplers, he delivers a passage as it were subjectively, with instinctive recognition of its persuasiveness, whether this takes us toward merriment, sadness, reflection, adoration, triumph or whatever.

In such an atmosphere an immediate and confident communication is established between the man Mozart, or Bach, and today's audience; the wig, the pre-romantic presence, is overlooked; all is joyful recognition of basic human concerns.

Exaggerated? Well, go and hear a Weaver recital before you decide. Thinking over his articulation, did you ever hear a more spanking staccato, or a more melting legato, but were you conscious of it at the time? And were the rapid tempos too rapid for clarity, were the adagios turgid? In retrospect, did

(Continued from page 21)

instrument provides for the service playing needs with no sacrifice whatsoever in those elements required.

This is an unique organ—it is very personal, yet most responsive to the various tastes of different organists, provided their skill is commensurate with the instrument.





**WILLIS BODINE**

Mr. Bodine has begun his first season as director of music in First Presbyterian Church, Gainesville, Florida, where he has three youth choirs in addition to the chancel choir.

A native of Austin, Texas, Mr. Bodine received Bachelor and Master degrees, and the Performance Award, from the University of Texas, in organ, church music and musicology. He studied with John Boe, Kent Kennan, Paul Pisk and Richard Hopkin. A Fulbright grantee in 1957, he studied at the Nordwest-deutsche Musik-Akademie, Detmold, Germany, completing advanced work in organ and harpsichord with Michael Schneider and Irmgard Lechner. He concertized extensively in Germany.

Mr. Bodine came to the University of Florida, Gainesville, in 1959 as instructor in music and university organist. His work has included chamber music recitals and weekly carillon concerts, in addition to courses in organ, harpsichord, and church music. In the spring of 1962 he will play a series of recitals presenting the entire works of J. S. Bach.

you have time to worry about the acoustical environment, or did things simply come off right for the first time?

The doubting reader will think I have gone too far. But one would have to go still further adequately to reflect the exuberance felt by Mr. Weaver's auditors at Kresge. The third encore, the big D

Major fugue, was such a rhythmic tour de force that we were still buoyed up by it hours later, as we were through the intermission by the G minor, and again by the Dupré fugue: its inversions fairly biting into us, after the great charm of the prelude.

The Vienne was the most sure-fire scherzo imaginable, and Mr. Weaver's toccata quite a bag of tricks, augmentations and all. The first encore was a very bright and jubilant Stanley, and the second the Arne flute solo packaged very expertly, right down to the leave-taking cadence that reminded of great-grandmama. No wonder the Bach D Major showed such vim and vigor as a final send-off.

But let us not forget the tender Mozart opening, with some celeste, some swell shades, yet! And after the fiery Allegro, the return to sad thoughts and the consummately managed decrescendo to a pin-point cadence. The unfamiliar title-translations on Mr. Weaver's program had me coming and going, not for the first time. But once I caught on that



**ELMER F. BLACKMER**

Mr. Blackmer has been appointed director of music of Redeemer Lutheran Church, Fort Wayne, Indiana, effective August 1, succeeding the Rev. Louis Neuchterlein. Mr. Blackmer has a Bachelor of Music degree from Capital University, Columbus, Ohio; Bachelor of Divinity from the Evangelical Lutheran Theological Seminary, Columbus, Ohio; and, in May 1961 received the Master of Sacred Music degree from the School of Sacred Music, Union Theological Seminary, New York. While there he was an organ student of Alec Wyton.

In Redeemer Church he will also assist the pastor, the Rev. Herbert F. Lindemann, with the youth and educational activities of the parish.

these are evidently aimed at the man in the pew, I seemed to grasp the clue to Mr. Weaver's style of performance. It was in this way that I had such a good time, letting slip for a while the girdle and stays borrowed from the musicologists.

ALLAN SLY

GRADY WILSON, Methuen (Mass.) Memorial Music Hall, August 9.

Suite du premier ton Du Mage  
Nun komm, der Heiden Heiland Buxtehude  
Nun komm, der Heiden Heiland Bach

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Music Department, Columbia University  
School of Sacred Music  
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15 Claremont Ave., New York 27, N.Y.

Fantasia and Fugue in G minor  
Pastorale  
Arabesque sur les flûtes  
Suite, Opus 5

Bach  
Roger-Ducasse  
Langlais  
Durufé

This summer evening's program opened with a very fine performance of the Du Mage suite. Deliberate pace, faultless ornaments, excellent selection of organ voices, and clean playing did not account entirely for the fine effect; there was also present a quality of thought which made the entire suite a thing of substance. Not only notes were being played here.

Two preludes on the Advent chorale followed, the Bach version unfortunately being marred by too great variation of tempo. This rubato style appeared also in the Fantasia where it was, at any rate, somewhat more suitable. The fugue was kept within conservative registration bounds and played with a very clean touch and phrasing which preserved its intelligibility even in a reverberant hall.

After intermission the Pastorale went with ease from lovely to sparkling to stunning, and back again, and was set off nicely by the delightful Arabesque which followed. The mysterious Prelude, flowing Sicilienne and interesting Toccata of the Durufé suite exhibited the solid workmanship and musicianship of the performer. He responded to the audience's applause with the weird yet pleasing Second Fantasy of Alain, also beautifully played.

LORENE BANTA

## MUSIC FOR ORGAN

Harry W. Gay



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CHRISTMAS ORGAN ALBUM (Fourteen Characteristic Pieces), 59 pages, \$2.50.

This album contains Christmas Favorites (a medley of hymns), Carols for Quiet Stops, Gesu Bambino, and works by Bach, Guilman, Daquin, Dubois, Handel, et al. An uneven collection concluding with "O Holy Night," but is useful in its better parts, especially in smaller churches. Nothing is difficult.

UNIVERSITY OF KENTUCKY PRESS, Lexington, Ky.

Almonte C. Howell, Jr.; FIVE FRENCH BAROQUE ORGAN MASSES, 84 pages, no price given.

A work including some anonymous writings plus compositions by Nivers and Corrette. Nine pages of introduction make interesting reading. Music is a trifle hard to read, but for those who are especially interested in this type thing and can use it, this is a worthwhile buy.

OXFORD UNIVERSITY PRESS, 417 Fifth Ave., New York 16, N.Y.

C. H. Trevor (editor): ORGAN MUSIC FOR CHRISTMAS, Vol. 1, 33 pages, \$1.80.

A volume of 18 short pieces with pedals. Music by Titelouze, Boely, Walther, Fischer, Bach, Pachelbel, Krebs, Lemmens, et al. Useful and dignified, especially, again, for the smaller church.

C. H. Trevor (editor): ORGAN MUSIC FOR CHRISTMAS, Vol. 2, 23 pages, \$1.55.

This collection is for manuals only and contains 17 pieces. Music is dignified and useful by the more distinguished composers. Most recent represented is Alexis Chauvet, the remainder being mainly from the baroque era. Both collections are well done and are good buys.

NOVELLO & CO. LTD., 160 Wardour St., London W.1, England.

Clifford Harker: PASTORAL SUITE, 15 pages, \$1.60.

From the NOMC, this is No. 23, is in three movements. First is a "Pastourelle" using part of "Sumer is i-cumen in," second a Musette, and final Scherzetto makes use of a May-Day carol. Pleasant music which should be well accepted; not modernistic yet pleasing. Composer is organist and master of the choristers in Bristol Cathedral.

George Dyson: VARIATIONS ON OLD PSALM-TUNES (Book 2), 15 pages, \$1.60.

This volume is as interesting as the first, reviewed earlier in these columns. Here are Ravenscroft's Psalter, Este's Whole Book of Psalms, the Scottish

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Dr. White, a graduate of Oberlin Conservatory, where he studied organ with Fennor Douglass and Joseph Hofrichter, was awarded his Master degree and doctorate in music from Indiana University, at which school he studied organ with George Y. Wilson.

While at Indiana University he taught organ for three years as a graduate assistant, played in churches in Bloomington and Indianapolis. He has been on the faculties of Central Washington College of Education and DePauw University; resigned a similar position at Iowa State Teachers College to become organist of First Church of Christ, Scientist, and artist teacher of organ in Sherwood Music School, both in Chicago. At Sherwood this season he is teaching, in addition to all organ majors, courses in music history and organ literature.

He has played recitals extensively in Maine, Massachusetts, Ohio, Indiana, Illinois, Iowa and Washington.

Psalter and Orlando Gibbons, represented by "O God, my strength and fortitude," "O for a heart to praise," "O God of truth" and Song 22 ("Love as a Father"). Well written and solid music, typical of this composer's other recent offerings.

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P. Racine Fricker: PASTORALE, 9 pages, \$1.50.

A welcome piece in this form, with a modern concept well presented, should find a number of hearings. Color is important, but the music will be refreshing and rewarding. Get this piece.

C. Racine Fricker: WEDDING PROCESSIONAL, 6 pages, \$1.25.

An effective sort of piece and I like the writing, but as a processional for a wedding, I'm not too certain. It's a good piece, so get it and try it, if not for a wedding, put it on a recital.

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JOHN KEN OGASAPIAN

Mr. Ogasapian has been appointed organist and choirmaster of St. Anne's Episcopal Church, Lowell, Massachusetts, starting his duties October 1. For the past two years he has been in a similar post in the Church of the Good Shepherd, Dedham, Massachusetts. His organ teachers include T. Charles Lee, Henry Hokans, and George Faxon, where he is now a senior at Boston University.

## CHORAL MUSIC



**Samuel Walter**

Most of the Christmas music is of merely routine interest—pieces reviewed below show some originality. For choir directors planning a carol service, the following suggestions should be of value: while it is desirable to have some familiar carols, some new ones or new arrangements should be included. In addition to the pieces reviewed below, anyone desiring more material based on old carols will find them under "Carol Arrangements."

For variety, a few pieces by Old Masters should be used. These have not been reviewed because the styles of these composers are generally known. The William Byrd carol is particularly interesting.

ABINGDON PRESS, 201 Eighth Ave. So., Nashville 3, Tenn.

Philip Dietrich: WILT NOT THOU TURN

**KENT McDONALD**

St. James Episcopal Church

Birmingham, Michigan



AGAIN, accomp. SAB, easy, 4 pages, 22¢.

A rather somber setting of the Offertory for Advent II—fine for the penitential seasons and a liturgical service.

George Lynn: WHY THUS CRADLED HERET, SAATB, accomp. optional, easy, 7 pages, 25¢.

Straightforward, warm writing in five parts. Soprano has the 14th century melody in the first stanza, with four-part harmony (using words, not humming) as accompaniment; second stanza is for solo in the distance; third is full, with soft Amen at the end.

Robert J. Powell: SAW YOU NEVER IN THE TWILIGHT, accomp. SATB, easy, 3 pages, 22¢.

An Epiphany anthem, suitable as Introit. Quiet, simple, modal writing. Accompaniment has a bell-like figure. If played on the organ, the following registration is suggested: right hand—Gedekt 8' and a 2' or even higher-pitched rank (possibly even a soft mixture); left hand—soft 8' and 4' stops.

Dale Wood: SLUMBER, O HOLY JESU, accomp. SATB and unison (or soprano solo), easy, 3 pages, 22¢.

Unison choir (or soprano solo) takes the melody; both mixed choir and organ part (independent) are treated as accompaniment to the melody. Mixed voice parts might be sung by a mixed quartet. Quiet, modal writing, especially effective for children's voices.

CONCORDIA PUBLISHING HOUSE, 3558 S. Jefferson Ave., St. Louis 18, Mo.

Harald Rohlig: HODIE CHRISTUS NATUS EST, SATB and tenor solo, organ and three trumpets, easy 10 pages, 90¢.

Except for the title phrase, text is in English—suitable at a concert or service, or the first part may be used as an anthem. The chorale "Vom Himmel hoch" may be sung by congregation. Music is organum-like, modal.

GALAXY MUSIC CORP., 2121 Broadway, New York 23, N.Y.

Harry Brook: ALLELUIA! CHRIST IS BORN, SSA, piano, moderately easy, 3 pages, 20¢.

Original music treated strophically; rhythmically interesting. Needs piano accompaniment, is a fine treble chorus piece.

Carl Sitton: CAROL OF THE NEW PRINCE, SATB, piano, moderately easy, 10 pages, 30¢.

Rhythmically alive, sparkling and gay, fresh and bright. My favorite of this year's publications. May be sung unaccompanied, but a piano should be used if accompaniment is needed.

Louis L. White: REJOICE, EMMANUEL SHALL COME, SATB (with optional unison treble chorus), organ, moderately easy, 35 pages, \$2.

The accompaniment of the vocal score is well written for organ, on three staves. Organ may be used alone or with any combination of the following instruments: 2 oboes, 2 horns in F, harp, and strings. Solos for alto and tenor, the latter being a rather difficult recitative. Organ part is moderately difficult. Music is sectional, parts of the cantata may be used as anthems. Alto solo with the treble chorus singing "Lo, how a Rose" is particularly lovely. Fine writing—an excellent cantata.

OXFORD UNIVERSITY PRESS, 417 Fifth Ave., New York 16, N.Y.

Zoltán Kodály: A CHRISTMAS CAROL, unaccomp. SATB, moderately easy, 4 pages, no price listed.

This traditional Hungarian carol is unusual rhythmically (2 measures of 3/4 alternate with 2 measures of 2/4 throughout) and tonally (successions of root position triads with some interesting cross-relationships). Effective carol for treble choirs.

Arr. Reginald Jacques: THE OXFORD SAB CAROL BOOK, two-stave and accompaniment printed, easy, 47 pages, \$1.20.

Forty carols, some familiar, simply set in much the same style as the older, more familiar SATB Oxford Carol Book. Useful for those needing SAB music.

MILLS MUSIC, INC., 1619 Broadway, New York 19, N.Y.

John Luke Ross: CRADLE SONG, unaccomp. SATB, moderate difficulty, 7 pages, 25¢.

This is the only piece received that sounds contemporary! The anonymous 17th century text (O my dear heart, young Jesus sweet), as is often the case with old texts, lends itself well to a modern tonality. It seems such a pity that so much effort is wasted in perpetuating worn-out musical styles. Such is not the case here. Use this for variety on that carol service—it isn't very dissonant.

PALLMA MUSIC CO., Beaumont, Calif.

George Lynn: JOIN THE ECHOES OF THE AGES, unaccomp. SSATBB, easy, 3 pages, 20¢.

A Polish carol set in a rich warm romantic style—this carol contrasts nicely the preceding Cradle Song.

SACRED DESIGN ASSOCIATES (Schmidt, Hall and McCreary, sole agent, 527 Park Ave., Minneapolis 15, Minn.)

Roberta Bitgood: WISE MAN SEEKING JESUS, accomp. unison, flute obbligato optional, easy, 3 pages, 22¢.

Another lovely carol for Junior Choir. Voices will sound their best in this piece.

#### OLD MASTERS

(Very useful for carol services)

Thomas Canston: REJOICE IN THE LORD, unaccomp. TTBB, moderately easy, 5 pages, 25¢, polyphonic. Concordia

Heinrich Schütz: LO, THE SCEPTER FROM JUDAH, accomp. SATB, moderately difficult, 10 pages, 30¢, polyphonic. Concordia

Schütz: O GRACIOUS LORD OUR GOD, accomp.

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SS, moderately difficult, polyphonic, 6 pages, 25¢. Concordia  
 Camille St.-Saëns: PRAISE TO GOD! ALLELUIA!, unaccomp. SATB, easy, 5 pages, 20¢. Arr. Dale W. Barker from Christmas Oratorio. Carl Fischer  
 William Byrd: OUT OF THE ORIENT CRYSTAL SKIES, accomp. S (optional A), moderately easy, 7 pages, 25¢—a carol treated polyphonically. Galaxy  
 John Merbecke: A VIRGIN AND A MOTHER, unaccomp. SAB, moderately difficult, 6 pages, 25¢, polyphonic. Galaxy  
 Adrian Willaert: MIRABILE MYSTERIUM, unaccomp. SATB, moderately difficult, 11 pages, 30¢. Polyphonic, with German, Latin and English text. Peters

#### NEW CANTATAS

Fritz Dietrich: THE THREE KINGS, SATB (or 2-part treble or male chorus), soloists, 2 flutes, 2 violins, 'cello; easy, 17 pages, 75¢. Epiphany cantata using old carols. Concordia  
 Heinrich Spitta: FROM HEAVEN ABOVE, YE ANGELS ALL, SSA (possible for TTB or SSATBB), strings or woodwind and continuo, moderately easy, 9 pages, 75¢. A Christmas cantata using old carols. Concordia  
 Beryl Price: THE ASS'S TALE, SA, piano, moderately easy, 37 pages, \$1.50. A Nativity cantata with optional spoken narrative. Galaxy  
 David Cox: THIS CHILD OF LIFE, SSA, piano (or strings), moderately difficult, 36 pages, \$1.60. Oxford  
 Gordon Jacob: THE NEW-BORN KING, SATB, baritone solo, orchestra (or piano), moderately difficult, 45 pages, \$1.80. Oxford

#### CAROL ARRANGEMENTS

Abingdon Christmas Carols (Abingdon)  
 Cassler: INFANT JESUS (Abingdon)

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Cassler: OF THE FATHER'S LOVE BEGOTTEN, (Augsburg)  
 Graham: LET ALL MORTAL FLESH KEEP SILENCE (Broadman)  
 Hooper: CHRIST WAS BORN IN BETHLEHEM (Broadman)  
 Hinrichs: O LITTLE TOWN OF BETHLEHEM (Concordia)  
 Pelz: BETHLE'EM LAY A-SLEEPING (Concordia)  
 Reuter: CORNER'S CRADLE SONG (Concordia)  
 Vulpius-Praetorius: LO, HOW A ROSE E'ER BLOOMING (Concordia)  
 Read: THE HEAV'NLY GATES ARE OPENED (C. Fischer)  
 Williams: A SONG OF JESUS (C. Fischer)  
 Couper: UKRANIAN CAROL OF THE BELLS (Flammer)  
 Groom: IT CAME UPON THE MIDNIGHT CLEAR (Hope)  
 Gray: COME TO THE MANGER (McLaughlin & Reilly)  
 Gray: THERE WERE SHEPHERDS (McLaughlin & Reilly)  
 Grove: A MONTAGE OF CAROLS (McLaughlin & Reilly)  
 Peloquin: ANGELS WE HAVE HEARD (McLaughlin & Reilly)  
 Singenberger-Gray: HAIL, HOLY NIGHT (McLaughlin & Reilly)  
 Edwards: WITH VOICES AND BELLS (Mills)  
 Frackenpohl: ON CHRISTMAS NIGHT (Mills)  
 Gauntlett: ONCE IN DAVID'S ROYAL CITY (Mills)  
 Edmunds: OF THE FATHER'S LOVE BEGOTTEN (Oxford)  
 Willan: FROM THE EASTERN MOUNTAINS (Oxford)  
 Scholin: IN A MANGER LOWLY (Palma)  
 Osborne: EARLY ONE MORNING I AROSE (Peters)  
 Osborne: ON CHRISTMAS EVE AT MIDNIGHT

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(Peters)  
 Hallstrom: GOOD KING WENCESLAS (Presser)  
 Hood: ANGELS WE HAVE HEARD ON HIGH (Schmitt, Hall & McCreary)  
 Johnson: A GALLERY CAROL (Schmitt, Hall & McCreary)  
 Wood: RESONET IN LAUDIBUS (Schmitt, Hall & McCreary)  
 Sumner: STILL, STILL (Scholin)  
 Barthelson: THE BAGPIPE CAROL (Skidmore)  
 Barthelson: JOSEPH DEAREST, JOSEPH MINE (Skidmore)  
 Glaser: SING A GAY NOEL (Wood)  
 Harris: LET OUR GLADNESS KNOW NO END (Wood)  
 Pasquet: SLEEP, THOU HOLY CHILD (Wood)  
 Malin: CHRISTMAS CAROLS FOR YOUNG VOICES (Wood)  
 Malin: YULETIDE CAROLS FOR YOUNG MEN (Wood)

#### OTHER MUSIC RECEIVED

Cassler: CRADLED ALL LOWLY (Abingdon)  
 Angell: FROM HEAVEN ABOVE TO EARTH I COME (Broadman)  
 Appleby: CHRISTMAS MORNING (Broadman)  
 Appleby: CHRISTMAS PASTORAL (Broadman)  
 Dean: A CAROL OF CHRISTMAS (Broadman)  
 Karhu: LOVE COME DOWN AT CHRISTMAS (Broadman)  
 Lavery: SING CAROLS GAY (Broadman)  
 Reynolds: KIRK'S CAROL (Broadman)  
 Reynolds: TIMOTHY'S CAROL (Broadman)  
 Yang: THE SONG OF CHRISTMAS (Broadman)  
 Bichsel: THE FIRST TO HEAR (Concordia)  
 Bichsel: PUER NATUS (Concordia)  
 Beda: BEFORE THE PALING OF THE STARS (Concordia)  
 Bunjes: BENEDICTUS and LET THE EARTH NOW PRAISE THE LORD (Concordia)  
 Bunjes: DROP DOWN, YE HEAVENS FROM ABOVE (Concordia)

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Bunjes: MAGNIFICAT and ALL PRAISE TO JESUS' HALLOWED NAME (Concordia)  
 THE QUEMPAS CAROL (Concordia)  
 Schults: THREE CHRISTMAS CAROLS FOR SAB (Concordia)  
 Whitehart: LOVE COME DOWN AT CHRISTMAS (Concordia)  
 Mueller: A HOLY CHILD IS BORN (C.Fischer)  
 Mueller: A SONG OF BETHLEHEM (C.Fischer)  
 Mueller: HARK! WHAT MEAN THOSE HOLY VOICES (C.Fischer)  
 Whitford: SAW YOU NEVER, IN THE TWILIGHT (J.Fischer)  
 Darst: PROPHECY (Flammer)  
 Davis: HE IS BORN, CHRIST THE KING (Flammer)  
 Hoffelt: LIGHT AND GLORY (Flammer)  
 Lovelace: O MEN OF GLORY, EXTOL THE KING (Flammer)  
 McLaughlin: A BABE IS BORN (Galaxy)  
 Young: LOVE CAME DOWN AT CHRISTMAS (Galaxy)  
 Young: MY MASTER WAS SO VERY POOR (Galaxy)  
 Caldwell: THE CROWN (Gray)  
 Hovey: NOEL (Gray)  
 Piel: SALVATION'S NIGHT (McLaughlin & Reilly)  
 Wilberger: YE SHEPHERDS, ARISE (McLaughlin & Reilly)  
 Benson: A ROUND FOR CHRISTMAS (Mills)  
 Chapman: BALULALOW (Mills)  
 Gordon: SWEET WAS THE SONG THE VIRGIN SANG (Mills)  
 Irvin: WHAT STAR IS SHINING? (Mills)  
 Lovelock: A CAROL (Mills)  
 Vincent: BEHOLD THE STAR (Mills)  
 Vincent: GLORY TO GOD (Mills)  
 Arnold: THE PILGRIM CARAVAN (Oxford)  
 Gibbs: THE SALUTATION CAROL (Oxford)  
 Morris: HUSH! MY DEAR, LIE STILL (Oxford)  
 Page: HOW SWEET IS LOVE (Oxford)  
 Pearson: FROM OUT OF THE WOOD DID A CUCKOO FLY (Oxford)  
 Tate: GLAD CHRISTMAS COMES (Oxford)  
 Tate: A PRINCE IS BORN (Oxford)  
 Rimmer: IN BETHLEHEM, THAT NOBLE PLACE (Peters)  
 Alaire: NOEL! NOEL! NOEL! (Presser)  
 Curry: THE NIGHT LIES CLEAR (Schmitt, Hall & McCreary)  
 Hood: GLORIA! SING GLORIA! (Schmitt, Hall & McCreary)  
 Whitford: GLORY TO GOD IN THE HIGHEST (Schmitt, Hall & McCreary)  
 Ballagh: LULLABYE (Scholin)  
 Bach-Gordon: BEFORE THY CRADLE (Skidmore)  
 Gordon: GLORIA TIBI, DOMINE (Skidmore)  
 Frackenhof: ON CHRISTMAS DAY IN THE MORNING (Summy-Birchard)  
 Pooler: CHRISTMAS EVE (Summy-Birchard)

Dungan: I LIKE TO DREAM (Volkwein)  
 Bampton: WINDS THROUGH THE OLIVE TREES (Wood)  
 Wieder-Malin: THE CHILDREN'S CHRISTMAS CAROL (Wood)

## NEW RECORDS

### Charles Van Bronkhorst



BACH: Cantatas 12 and 29; Mogens Woldike conducting the Vienna Chamber Choir, Vienna State Opera Orchestra and quartet of soloists. Bach Guild 12" LP, BG-610, \$4.98, stereo, \$5.98.

Organists will love Anton Heiller's cleancut and fluid playing of the well-known Sinfonia to No. 29 in its original instrumentation; in my opinion the first rendition which sounds as if it were being played as Bach intended. Actually, both cantatas should appeal to organists—No. 12 featuring the chorale (for chorus and strings with bassoon) on which Liszt's familiar organ variations on "Weinen, klagen, sorgen, sagen" are based.

Aside from the above interest, each cantata is a work of great beauty and

variety. Especially lovely are the sinfonia and alto aria in No. 12 containing some of the smoothest oboe playing I've ever heard (not to mention the superb singing of Hilde Rössl-Majdan in that aria); and the tenor and soprano arias of No. 29.

The works are sung in German; jacket notes give both German and English texts. Here's another Bach Guild coupling that belongs in every library.

BACH: St. John Passion (complete); soloists, King's College Choir of Cambridge, Philomusica of London, conducted by David Willcocks. London album A-4348—three 12" LPs, \$14.94; stereo, \$17.94.

If you've longed for an up-to-date recording of this work, this one should be welcome. Only complaint I have is the use of boys' voices for soprano and men's for alto chorus parts; I just don't like an all-male choir for this music, regardless of British tradition. Otherwise, the new version is not only superbly done, it is also the first recording of a new English text by Peter Pears and Andrew Raeburn.

The vocal soloists—all excellent—are headed by tenor Pears as Evangelist, include soprano Elizabeth Harwood, contralto Helen Watts and bass David Ward. Choral and instrumental forces are approximately those used at Leipzig in Bach's time: chorus of 29, 8 violins, 2 violas, 2 cellos, double-bass, 2 flutes, 2 oboes, bassoon, 2 violas d'amore, viola da gamba, lute, organ and harpsichord (the latter two used both alone and in com-

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bination, according to need). A deluxe 16-page booklet includes the complete text and an historical commentary by Mr. Raeburn.

**GABRIELI:** "Sacre Symphonies and Canzoni"; Hans Gillesberger conducting choir and brass ensemble of the Gabrieli Festival, Venice, Italy. Bach Guild 12" LP, BG-611, \$4.98; stereo, \$5.98.

Another outstanding collection on music by Giovanni Gabrieli, equalling in every way the first volume released previously (TAO, 9/59). Of the eleven works recorded, eight are for double choir, brass and organ; three are for brass ensemble. All but one date from 1597. Each motet is preceded by a traditional *Intonazioni* played by organist Anton Heiller.

While this music is thrilling on monaural LP, it must be terrific in stereo with the antiphonal effects in proper perspective. Even if you're not stereo-equipped, don't delay getting this great disk—it's one in a million!

**THE CONNOISSEUR'S HANDEL:** Arias and Ensembles from Neglected Operas and Oratorios; Alfred Deller, counter-tenor; Eileen Poulter, soprano; Wilfred Brown, tenor; Maurice Bevan, baritone; Anthony Lewis conducting the Handel Festival Orchestra. Bach Guild 12" LP, BG-601, \$4.98; stereo, \$5.98.

Only two of the works are heard with any frequency: "Lascia ch'io pianga" from *Rinaldo*, and "Ombra mai fu" from *Serse* (or *Xerxes*). In addition there are three pieces from the oratorio *Jephtha*, four from *Theodora*, two from the opera *Orlando*, and one from the cantata *L'Allegro*. Singers are members of the Deller Consort, an English group devoted to this type of music.

Although I find it bearable in ensemble, I simply cannot appreciate the singing of counter-tenor Deller in solo arias such as the "Mad Scene" and "Cielo! se tu il consenti" from *Orlando*, or the two arias from *Theodora*. If this is an acquired taste, like oysters, I'm afraid I shall forego the necessary discipline.

For those with a similar prejudice

against counter-tenors, perhaps the remaining seven selections featuring either ensemble work or solos by the other soloists, will be sufficient reason for getting this record.

Information sent to the TAO office indicates that an LP made from tapes taken at the recent Organ Historical Society convention in the Boston area are now available for purchase directly from Robert Roche, 60 Park St., Taunton, Mass., at \$4.25.

Side 1 features organist Donald R. M. Patterson in recital; Side 2 features George Butler playing at Immaculate Conception Church; John Feserman and the Old North Players at Christ Church; and George Faxon, playing a 4-manual E. & G. G. Hook organ of 1864 in Worcester. Editor

## POP RECORDS

**RICHARD ELLSASSER:** "The Thundering Pipe Organ." Kapp Records 12" LP—mono ML-7526. no price given; stereo record and tape also available.

Pomp and Circumstance March No. 1. March of the Siamese Children (The King and I) The Great Gate at Kiev (Pictures at an Exhibition) Bachanale (Samson and Delilah) The Phantom Regiment Dance of the Comedians (The Bartered Bride)

The sub-title of this somewhat startling LP—"The Sound of 10,000 Pipes"—could be taken literally. The sound is thunderous, comes from a great number of pipes, is rather exciting. Kapp's recording engineers have done a superb job in capturing, with brilliance and wide tonal range, the enormous demands made by the performer.

This huge organ, described by Mr. Ellsasser in his article in TAO for December 1959, is utilized fully, perhaps even flamboyantly. The result is an onslaught of sound that fairly inundates one. For the most part, these transcriptions from non-organ literature are played with a minimum of change from the notes the composers preferred. It is possible some organists may be less than interested in this platter, but I'll wager those persons who listen for the sheer excitement and thrill in the sound of a huge instrument (and they are legion), will go for this in a big way.

I'm glad Mr. Ellsasser chose the music he did, rather than make the customarily abortive attempt to "popularize" standard organ literature by bastardizing it. R. B.

**JIM MELANDER:** "The Echoing Antique Shop." Dulcet 12" LP—ME-6001, monophonic or stereo, no price given (Dulcet Recordings, P.O. Box 979, Sherman Oaks, Calif.).

"Abundance of ideas, good taste and a style of his own help to explain the happy results. . ."; and these notes from the jacket are so right. Jim Melander must be a happy guy—his musical interpretations are so engaging. There's more quietude here than you'd expect, there's also a charming sparkle in the

right places. Any pop organ buff who doesn't like this platter just doesn't know his way around.

Oh yes—this 3-manual Wurlitzer, formerly in a theatre, is in an antique shop, on decorator's row in Los Angeles. Will wonders never cease! R. B.

## Recitalists

**Joel Weingartner,** Christ Church, Binghamton, N.Y., Sep. 24: Prelude, Fugue and Chaconne, Buxtehude; Vom Himmel hoch, Pachelbel; Toccata per l'Elevazione, Frescobaldi; Prelude and Fugue in B minor, Bach; Adagio (Sonata I), Mendelssohn; Pièce Héroïque, Franck; Quem Pastores, Karg-Elert; Finale (Symphony I), Vierne.

**Gale Enger,** First Presbyterian Church, Oklahoma City, Okla., June 11: Rhythmic Suite, Elmore; Joshua Tree, Chollas Dance for You, Leach; Adagio for Strings, Barber-Strickland; Burning Bush, Berlinski; Greenleaves, Wright; Ecce iam noctis, Miller; Forest Green, Purvis; Suite for Organ, Creston.

**Eugene L. Szwed,** Immaculate Conception Church, Jenkintown, Pa., July 30: Trumpet Voluntary, Purcell; Christmas Carol, Balbastre; Aus der Flötenuhr, Haydn; Prelude and Fugue in F Major, Jesu joy of man's desiring, Prelude and Fugue in D minor, Alle Menschen müssen sterben, Toccata in D minor, Bach; An Old Christmas Carol, Liszt; Prière a Notre Dame (Suite Gothique), Boellman; Fantasia: Inviolata, Peeters; Improvisation.

**Hans Vollenweider,** U. of Michigan, Ann Arbor, June 26: Prelude and Fugue in A Major, Bach; Toccata, Op. 8, Schibler; Partita: Nun bitten wir den Heiligen Geist, Brunner; Sonata, Burkhard; Auf mein lieben Gott, and Stah auf in deiner macht, O Gott, Mueller; Fantasia per Organo, Semini; Improvisation, Vollenweider; Toccata and Fugue in D minor, Bach.

**Beverly Blunt,** Syracuse Univ., July 14: Concerto in D minor, Vivaldi-Bach; Ach bleib bei uns, Meine Seele erhebt den Herren, Kommst du nun, Wedge Prelude and Fugue in E minor, Bach; Fantasia in F minor, Mozart; Suite Française, Langlais; Final (Symphony 5), Vierne.

**Gordon Wilson,** Hill Auditorium, U. of Michigan, Ann Arbor, Aug. 8: Prelude and Fugue in E minor, Brühns; Nun komm der Heiden Heiland, Wir glauben all' an einen Gott Schöpfer, Kommst du nun vom Himmel herunter, Bach; Homage to Perotin, Roberts; Two Voluntaries, Bassett; Le Tumult au Prétoire, Maleingreau; Variations sur un Noël Duna.

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**Marionne Webb**, National Cathedral, Washington, D.C., Aug. 6: Chacone, Couperin; Noël étranger, Daquin; Prelude and Fugue in C Major, Bach; Chant de paix, Langlais; Concerto on the theme Es sungen drei Engel, Michelsen.

**Carl S. Fudge, Jr.**, Church of the Ascension, Frankfurt, Ky., July 30: Messe a l'Usage des Couvents, Couperin; Choral in B minor, Franck; Suite for a Musical Clock, Handel; Ruhig bewegt (Sonata 2), Hindemith; Homage to Perotin, Roberts; Es ist ein' Ros' entsprungen, Herzlich tut mich verlangen, O wie selig seid ihr doch, Brahms; St. Anne Fugue in E flat, Bach.

**Harry W. Gay**, Trinity Cathedral, Cleveland, O.: Works of Gordon Young: Benedictus on Sicilian Mariners; Recessional on St. Anne; Prelude on Dominus regit me; Postlude on Hymn to Joy; Prelude on Hanover; Chant Héroïque; Holiday for the Pedals; Choral Prelude on St. Edith; Prelude based on Aberystwyth.

**Lester W. Berenbroick**, and Madeline Pauli, soprano, Presbyterian Church, Madison, N.J., Oct. 22: Fantasy and Fugue in G minor, Bach; Nun bitten wir, Buxtehude; Voluntary for Cornet and Trumpet, Purcell; Exultate Jubilate, Mozart; Choral in E Major, Franck; Rondo for the Flute Stop, Rinck; Cantabile, Clokey; Psalm 150, Weinberger; Schönster Herr Jesu, Schroeder; Partita on Christ ist entsanden, Purvis.

**Irene Weller**, Dryden Theatre, Eastman House, Rochester, N.Y., Oct. 1: Lass mich dein sein und bleiben, Strung; Psalm 23, Lützel; Largo, Handel; Trumpet Voluntary, Purcell; Liebesmahl der Apostel, Wagner.

**Flor Peeters**, St. Olaf College, Northfield, Minn., Aug. 9: Prelude and Fugue in F sharp minor, Buxtehude; Domine Deus, F. Couperin; Basse at Dessus des Trompette, Dialogue sur les grands jeux, Clérabault; O man bewail, Prelude and Fugue in D Major, Bach; Choral in A minor, Franck; Passacaglia and Fugue, Choral with Variations on Lord Jesus has a garden, Concert Piece, Peeters.

**David N. Johnson**, St. Olaf College, Northfield, Minn. (lecture-recital), Aug. 6: Trumpet Tune in D Major, Nathaniel; Schönster Herr Jesu, Schroeder; Prelude and Fugue in G Major, Bach; Flute Solo, Arne; O Heiland, reiss die Himmel auf, Pepping; O Welt, ich muss dich lassen, Brahms; Ein Kind geboren in Bethlehem, Peeters; Acclamations, Langlais.

**Dr. Francis W. Snow**, 71, died September 6, 1961, at his summer home in Hedding, New Hampshire. Organist-emeritus of famed Trinity Church, Boston, Dr. Snow had held this post for 34 years before his retirement in 1955, to be succeeded by George Faxon.

A graduate of the New England Conservatory of Music, he served as organist of Second Unitarian Church, Boston, from 1911 to 1918, at which time he assumed a similar post at the Church of the Advent, coming to Trinity Church in 1922.

A composer of note, he wrote some 80 organ and choral works and a sacred cantata. He was a professor at Boston University. As recitalist he appeared throughout the East and in Paris.

He played on invitation of M. Henri Dallier a Mass at the Madeleine, in Paris, an honor which never before had been accorded an American organist. In 1934 he was honored with the degree Doctor of Music by Boston University.

It is of interest that on his 25th anniversary at Trinity Church 90 of his students were then, in 1947, church organists in the greater Boston area. Dr. Snow was a member of the American Guild of Organists and an honorary member of Phi Mu Alpha Sinfonia. He is survived by his wife, two daughters, and four grandchildren.

Francis Snow will be remembered by most church musicians in this country and elsewhere for the high standard of his compositions, which have been used in churches, will continue to live as a testimonial to him.

## Newsnotes

For the first time in its history, enrollment in the summer session of the **Eastman School of Music, University of Rochester**, exceeded 1000, according to **Dr. Allen McHose**, director of the summer session.

First performance of **John Wesley's** Covenant Service set to music by **Thomas Canning**, of the Eastman School of Music composition and theory faculty, was given Aug. 31 as part of the **Seventh National Conference of Methodist Youth**, at the **University of Illinois**. The work was commissioned by the Board of Education of the Methodist Church, was directed by **Dr. Lloyd Pfautsch**, of the Perkins School of Theology, **Southern Methodist University**. The work is scored for choir, baritone soloist, eight brass instruments, organ and tympani.

News from the **Colbert-LaBerge Concert Management: Piet Kee**, opens his first American tour Oct. 8 at Yale University, New Haven, Conn.; plays Oct. 10 in Methuen Memorial Music Hall; Washington, D. C., Oct. 12; Richmond, Va., Oct. 13; Fostoria, O., Oct. 15; Providence, R.I., Oct. 17; Baltimore, Md., Oct. 18; Grand Rapids, Mich., Oct. 20; Evanston, Ill., Oct. 23; Holland, Mich., Oct. 24; Provo, Utah, Oct. 26; Redlands, Cal., Oct. 31. November dates include Long Beach Cal., Nov. 1; Fresno, Nov. 5; Los Angeles, Nov. 6; St. Louis, Mo., Nov. 8; Des Moines, Iowa, Nov. 10; Chicago, Ill., Nov. 13; Ft. Wayne, Ind., Nov. 14; Cleveland, O., Nov. 17; Detroit, Mich., Nov.

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19; Toronto, Can., Nov. 21; Reorganized Church of Jesus Christ of Latter Day Saints, Independence, Mo., Nov. 24; Univ. of Florida Gainesville, Nov. 28 and 29. Indiana U., Bloomington, Dec. 3; Kresge Auditorium, M.I.T., Dec. 6; and Busch-Reisinger Museum, Cambridge, Mass., Dec. 7.

**David Craighead** played Sep. 29 at the Reorganized Church of Jesus Christ of Latter Day Saints, Independence, Mo.; gave the dedicatory recital on the **Aeolian-Skinner** organ in Pasadena (Cal.) Presbyterian Church; Pomona (Cal.) College, Claremont, Oct. 9. He plays the dedicatory recital on the **Aeolian-Skinner** organ in Mars Hills (N.C.) College, Oct. 13; Olean, N.Y., Oct. 24.

**George Markey** took part in the 10th annual Conference on Church Music, Cleveland, O., Sep. 15-17, played a recital Sep. 17. . . . **Alexander Schreiner** dedicates the **Möller** organ in First Methodist Church, Burbank, Cal., Oct. 22. . . . **Robert Baker** dedicates the **Austin** organ at Converse College, Spartanburg, S.C., Oct. 30.

**Donald McDonald** plays in Norfolk, Va., Oct. 6. . . . **Wilma Jensen** plays Oct. 8 in South Congregational Church, Hartford, Conn.; Newport News, Va., Oct. 22.

**Gordon Wilson** is the first organist at the University of Michigan to complete requirements for the Doctor of Musical Arts degree in Performance. His organ work was with **Marilyn Mason**, musicology with **Louise Cuyler**. While in Ann Arbor Dr. Wilson was a teaching fellow in organ and theory. Before returning to Rollins College, where he is a faculty member in the music department, in September, he will play a recital in Methuen Memorial Music Hall.

**Washington U.**, St. Louis, Mo., has announced the following appointments to graduate assistantships in organ for the current academic year: **Thomas Messenger** has been university organ scholar at Glasgow University for the past four

years where he served as chapel organist and choirmaster, and as deputy organist at Glasgow Cathedral. **David Lang**, presently instructor in organ at the Royal College of Music and organist and choirmaster of St. Mary's Bolton, Kensington, London. He has also taught at Epsom College in Surrey, has studied privately with **Flor Peeters**. **William J. Maul**, formerly organist and director of music of Second Baptist Church, St. Louis since his return from two years' study in Paris with **André Marchal** on a Fulbright fellowship.

The Spring-Summer 1961 Bulletin of the **Moravian Music Foundation** noted that one of America's early organ builders, Moravian **David Tannenberg**, was honored with a memorial service at the DAR and SAR at his grave in York, Pa., July 4. "It was only recently discovered that Tannenberg was a lieutenant in the Revolution."

**Trinity Cathedral**, Cleveland, O. has announced the first annual anthem competition, sponsored by the cathedral. Works may include settings of canticles, texts should be selected from the Bible, Hymnal 1940 or Book of Common Prayer. Prize will be \$100; closing date is Jan. 31, 1962. Full details may be secured by writing **Mrs. Ruby Rude**, Cathedral House, 2021 E. 22 St., Cleveland 15, O.

**AGO 1962 CONVENTION NEWS:** Working on the convention, to be held with headquarters in the Los Angeles Ambassador Hotel, July 2-6, 1962, and being sponsored by the three chapters of Los Angeles County, are the following committee chairmen: **Gene Driskill**, Los Angeles, general chairman, assisted by **Dr. Orpha Ochse** and **Mrs. Una**

**Connor**; **Dr. Clarence Mader**, program; **Helen Macey**, registration; **Thelma Paynter**, exhibits and advertising; **Dr. Irene Robertson**, student competition; **James R. Weeks**, arrangements; **Walter H. Cates**, transportation; **Frank K. Owen**, publicity; **Mrs. Rae Davis**, hospitality; **Eugene Clay**, brochures; **Donald Barnes**, printing; **Ladd Thomas**, finance; and **David Scheffey**, ushers.

**Wheaton College Conservatory of Music** will present an organ recital series during the 1961-62 season, to be played on the new **Schantz** 4-manual organ in Edman Chapel. **Virgil Fox** plays Nov. 24; **Jean Langlais**, Mar. 23, 1962; and **Catharine Crozier**, Apr. 17 (she will conduct a master class the morning of the following day). Season tickets may be secured from **John Read**, Business Office, Wheaton College, Wheaton, Ill.

Another milestone for the **Washington Cathedral Choir of Boys and Men** was added to its list of TV appearances, recordings and concerts, when the full complement went to Detroit, Mich., Sep. 18 for a concert in the Ford Auditorium. This performance was in connection with the General Convention of the Episcopal Church. **Paul Callaway** was conductor, with **Richard Dirksen** at the organ.

Two musical events will be held in **Central Moravian Church**, Bethlehem, Pa. in November: the 1961 **Estelle Borchek Johnston Memorial Music Festival** on the afternoon of Nov. 5, with **Robert Elmore** conducting the church choir and members of the **Philadelphia Symphony Orchestra**, and **William Whitehead**, guest organist, who will play "Two Portraits," a work for organ, string orchestra and percussion, written especially for the occasion by Dr. Elmore. On the evening of Nov. 27 a program of Early Moravian music and Elmore's "Psalm of Redemption" will be performed, under Dr. Elmore's direction, with **Clarence Snyder** as guest organist. This latter perform-

(Continued on page 39)

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## TAO STAFF

THE AMERICAN ORGANIST, 16 Park Ave., Staten Island 2, N. Y.

Ray Berry, Editor  
Mrs. Dorothy R. Berry, Business Manager  
H. William Hawke, Box 637, Granatogue, Ont.—Canadian Subscription Rep.

### STAFF WRITERS

Clark B. Angel, First Congregational Church, 3 Ave. & Broadway, Eau Claire, Wis.  
Ronald Arnatt, Christ Church Cathedral, St. Louis 3, Mo.  
Loreno Banta, 22 Salem St., Andover, Mass.  
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Harold Butcher, 406 Grant Ave., Santa Fe, N. Mex.  
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ance is given for and at the request of the National Church Music Fellowship.

Continuing its general expansion of the teaching of sacred music, Northwestern University, Evanston, Ill., has announced a series of lectures in its fall quarter starting in October, given by Rabbi Herman E. Schaalmann of Emanuel Congregation, Chicago.

A new \$52,000 Schantz organ has recently been installed by the School of Music, Illinois Wesleyan University, Bloomington, Ill., replacing the Hinners organ which has served the school since 1930, the date of the completion of Presser Hall, home of the School of Music. The organ's resources were chosen by Dr. Carl Neumeyer, director of the School of Music, in consultation with Mrs. Lillian Mecherle McCord, professor of organ, and Dr. Robert Baker (Dr. Baker is a '38 graduate of Wesleyan, was awarded an honorary Doctor of Music degree by this school in June 1960). The first recital will be played by Mrs. McCord early in the fall term, with a dedicatory recital by Dr. Baker in November.

Robert Ellsasser's fall recital dates are announced as: Portland, Ore., Oct. 7, 8; Holdrege, Nebr., Oct. 11; Enid, Okla., Oct. 16; Chicago, Ill., Oct. 20, 22. . . The first performance of Gardner Read's second set of "Preludes on Old Southern Hymns" will be given Oct. 8 at the Pasadena (Calif.) Presbyterian Church by David Craighead, to whom the work is dedicated. Mr. Read's Third Symphony will be premiered this season by the Pittsburgh Symphony Orchestra, under the direction of William Steinberg.

Dr. Robert Baker will play the formal dedicatory recital on the new Austin organ in Fifth Avenue Presbyterian Church, New York, where he is director of music, on the evening of Oct. 11.

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